

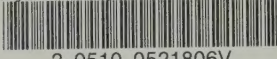
ART IN THE DARK AGES  
IN EUROPE

C. 400-1000 A.D.

*BURLINGTON FINE ARTS CLUB*

1930



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BURLINGTON FINE ARTS CLUB  
CATALOGUE OF  
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(CIRCA 400-1000 A.D.)

LONDON  
PRIVATELY PRINTED FOR THE  
BURLINGTON FINE ARTS  
CLUB  
1930



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## LIST OF PLATES

| FRONTISPIECE | CASE NO. |                                                                                                |
|--------------|----------|------------------------------------------------------------------------------------------------|
|              |          |                                                                                                |
|              | N 19     | Gold Ornaments from a Grave.                                                                   |
|              | N 37     | Brooch.<br><i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>                      |
|              | N 25     | Brooch.<br><i>Lent by Madame la Comtesse de Béhague.</i>                                       |
|              | N 30     | Brooch.<br><i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>                      |
|              | N 24     | Buckle.<br><i>Lent by Madame la Comtesse de Béhague.</i>                                       |
|              | N 4      | Brooch.<br><i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>                      |
|              | N 27     | Brooch.<br><i>Lent by Madame la Comtesse de Béhague.</i>                                       |
|              | N 6      | Chain with pendants.                                                                           |
|              | N 17     | Gold Ornaments from a Grave.<br><i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i> |
|              | N 21     | Brooch.<br><i>Lent by Dr. Tancred Borenius.</i>                                                |
|              | N 14     | Brooch.<br><i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>                      |
|              | N 23     | Brooch.<br><i>Lent by Madame la Comtesse de Béhague.</i>                                       |
|              | N 35     | Mount of a Sword-sheath.<br><i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>     |



*List of Plates*

| PLATE | CASE NO. |                           |                                                                             |
|-------|----------|---------------------------|-----------------------------------------------------------------------------|
| I     | A 8      | Brooch.                   | <i>Lent by the Museum of Archaeology and Ethnology, Cambridge.</i>          |
|       | A 14     | Plaque.                   |                                                                             |
|       | A 16     | Brooch.                   | <i>Lent by Lord Gage.</i>                                                   |
|       | A 1      | Brooch.                   | <i>Lent by the Museum of Archaeology and Ethnology, Cambridge.</i>          |
|       | A 13     | Buckle with Counterplate. | <i>Lent by Lord Gage.</i>                                                   |
|       | A 10     | Disk.                     | <i>Lent by the Museum of Archaeology and Ethnology, Cambridge.</i>          |
|       | A 23     | Plaque.                   | <i>Lent by the Trustees of Shakespeare's Birthplace, Stratford-on-Avon.</i> |
|       | A 12     | Brooch.                   | <i>Lent by Mr. Horace C. Beck.</i>                                          |
|       | A 21     | Brooch.                   | <i>Lent by the Trustees of Shakespeare's Birthplace, Stratford-on-Avon.</i> |
|       | A 9      | Brooch.                   |                                                                             |
| II    | A 7      | Brooch.                   | <i>Lent by the Museum of Archaeology and Ethnology, Cambridge.</i>          |
|       | A 45     | Disk.                     | <i>Lent by St. Augustine's College, Canterbury.</i>                         |
|       | A 37     | Escutcheon.               | <i>Lent by H.M. Office of Works.</i>                                        |
|       | A 44     | Coin-brooch.              | <i>Lent by Dr. Harold Wacher.</i>                                           |
|       | A 32     | Strap-end.                | <i>Lent by the Museum of Archaeology and Ethnology, Cambridge.</i>          |
|       | A 36     | Open-work Disk.           | <i>Lent by H.M. Office of Works.</i>                                        |
|       | A 52     | Brooch.                   | <i>Lent by Dr. Harold Wacher.</i>                                           |
|       | A 57     | Brooch.                   | <i>Lent by Lord Grantley.</i>                                               |
| III   | A 38     | Square Plate.             | <i>Lent by H.M. Office of Works.</i>                                        |

# *List of Plates*

9

| PLATE | CASE NO. |                                                                               |
|-------|----------|-------------------------------------------------------------------------------|
| IV    | B I      | Bowl.                                                                         |
|       | B 16     | Tumbler.                                                                      |
|       | B 11     | Beaker.                                                                       |
|       | B 19     | Tumbler.                                                                      |
|       | B 17     | Bowl.                                                                         |
|       |          | <i>Lent by Lord Grantley.</i>                                                 |
| V     | D I      | Buckle with Counterplate and looped Strap-ends.                               |
|       |          | <i>Lent by Lord Grantley.</i>                                                 |
| VI    | C 10     | Buckle with Counterplate.                                                     |
|       |          | <i>Lent by Mr. A. E. Relph.</i>                                               |
|       | D 2      | Brooch.                                                                       |
|       |          | <i>Lent by the Kent Archaeological Society.</i>                               |
|       | D 17     | Two Studs.                                                                    |
|       |          | <i>Lent by the Free Public Museums, Liverpool.</i>                            |
| VII   | D 19     | Brooch.                                                                       |
|       | D 18     | Brooch.                                                                       |
|       |          | <i>Lent by the Kent Archaeological Society.</i>                               |
|       | D 13     | Buckle.                                                                       |
|       |          | <i>Lent by the Free Public Museums, Liverpool.</i>                            |
|       | N 2      | Brooch.                                                                       |
| VIII  |          | <i>Lent by Staatliches Museum für Völkerkunde, Berlin.</i>                    |
|       | F 2      | Knife-sword (Scramasax).                                                      |
|       | F 3      | Dagger.                                                                       |
|       | F 4      | Sword.                                                                        |
|       | F 1      | Sword.                                                                        |
| IX    |          | <i>Lent by Monsieur Adolphe Stoclet.</i>                                      |
|       | G 9      | Ivory Diptych.                                                                |
| IX    |          | <i>Lent by the Municipal Christian Museum, Brescia.</i>                       |
|       | G 10     | Ivory Diptych.                                                                |
| IX    |          | <i>Lent by the National Museum (Bargello), Florence (Carrand Collection).</i> |



*List of Plates*

| PLATE | CASE NO. |                                                                |                                                |
|-------|----------|----------------------------------------------------------------|------------------------------------------------|
| X     | H 1      | Tortoise Brooch.                                               | <i>Lent by the Museum, Bergen.</i>             |
|       | H 6      | Tortoise Brooch.                                               | <i>Lent by the University Museum, Oslo.</i>    |
|       | H 11     | Trefoil Brooch.                                                | <i>Lent by the University Museum, Oslo.</i>    |
|       | H 7      | Tortoise Brooch.                                               |                                                |
|       | H 13     | Ornament.                                                      | <i>Lent by the Museum, Bergen.</i>             |
|       | H 3      | Symmetrical Long Brooch.                                       |                                                |
|       | H 15     | Trefoil Brooch.                                                | <i>Lent by the University Museum, Oslo.</i>    |
|       | H 10     | Tortoise Brooch.                                               | <i>Lent by the Museum, Bergen.</i>             |
|       | I 4      | Terminals in the form of Monsters' Heads. Oseberg Ship-burial. | <i>Lent by the University Museum, Oslo.</i>    |
|       | J 1      | Cast Mount.                                                    |                                                |
| XII   | J 5      | Cast Mounting.                                                 |                                                |
|       | J 2      | Brooch.                                                        | <i>Lent by the Museum, Bergen.</i>             |
|       | J 4      | Part of a Rectangular Mounting.                                | <i>Lent by the University Museum, Oslo.</i>    |
|       | J 6      | Cast Mounting.                                                 |                                                |
|       | J 3      | Part of a Mounting.                                            |                                                |
|       | J 7      | Brooch.                                                        | <i>Lent by the Museum, Bergen.</i>             |
|       | K 2      | Two Patenas.                                                   | <i>Lent by the National Museum of Ireland.</i> |
| XIV   | K 10     | Brooch.                                                        |                                                |
|       | K 15     | Brooch.                                                        | <i>Lent by the Royal Irish Academy.</i>        |

# List of Plates

11

| PLATE | CASE NO. |                   |                                                                        |
|-------|----------|-------------------|------------------------------------------------------------------------|
| XIV   | K 16     | Brooch.           | <i>Lent by the Royal Irish Academy.</i>                                |
| XV    | N 33     | Brooch.           |                                                                        |
|       | N 36     | Buckle.           | <i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>         |
|       | L 5      | Buckle.           | <i>Lent by Comte O. Costa de Beauregard.</i>                           |
|       | N 32     | Buckle.           | <i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>         |
|       | L 11     | Buckle.           | <i>Lent by Comte O. Costa de Beauregard.</i>                           |
|       | N 5      | Brooch.           | <i>Lent by Staatliches Museum für<br/>Völkerkunde, Berlin.</i>         |
| XVI   | O 13     | Ornament.         | <i>Lent by Mr. C. R. Beard.</i>                                        |
|       | L 8      | Brooch.           | <i>Lent by Comte O. Costa de Beauregard.</i>                           |
|       | O 11     | Brooch.           | <i>Lent by Dr. Tancred Borenius.</i>                                   |
|       | O 5      | Brooch.           | <i>Lent by the Museum of Archaeology and<br/>Ethnology, Cambridge.</i> |
|       | O 12     | Brooch.           | <i>Lent by Lord Grantley.</i>                                          |
|       | L 9      | Brooch.           | <i>Lent by Comte O. Costa de Beauregard.</i>                           |
| XVII  | P 3      | Ring.             | <i>Lent by Sir Arthur Evans.</i>                                       |
|       | P 19     | Ring.             | <i>Lent by Dr. Harold Wachter.</i>                                     |
|       | P 25     | Five Bracteates.  | <i>Lent by the Kent Archaeological Society.</i>                        |
|       | P 28     | Pendant.          |                                                                        |
|       | P 31     | Pendant.          | <i>Lent by Lord Grantley.</i>                                          |
|       | P 14     | Ring.             | <i>Lent by Sir Arthur Evans.</i>                                       |
|       | P 27     | Three Bracteates. | <i>Lent by the Kent Archaeological Society.</i>                        |



| PLATE | CASE NO. |                               |                                                            |
|-------|----------|-------------------------------|------------------------------------------------------------|
| XVII  | P 7      | Ring.                         |                                                            |
|       | P 20     | Ring.                         | <i>Lent by Sir Arthur Evans.</i>                           |
|       | N 43     | Ring (with impression).       | <i>Lent by the Kunsthistorisches Museum, Vienna.</i>       |
|       | P 22     | Ring.                         | <i>Lent by Sir Arthur Evans.</i>                           |
|       | P 8      | Ring.                         | <i>Lent by Lord Grantley.</i>                              |
|       | P 18     | Ring.                         | <i>Lent by Sir Arthur Evans.</i>                           |
|       | P 29     | Pendant.                      | <i>Lent by Lord Grantley.</i>                              |
|       | M 4      | Bracteate.                    | <i>Lent by Messrs. A. H. Baldwin &amp; Sons.</i>           |
|       |          |                               |                                                            |
| XVIII | N 1      | Fragment of Sword-sheath.     | <i>Lent by Staatliches Museum für Völkerkunde, Berlin.</i> |
| XIX   | N 34     | Part of a Necklace.           |                                                            |
|       | N 7      | Armlet.                       |                                                            |
|       | N 16     | Bracelet.                     | <i>Lent by Staatliches Museum für Völkerkunde, Berlin.</i> |
|       |          |                               |                                                            |
| XX    | N 10     | Ear-ring.                     |                                                            |
|       | N 20     | Ear-ring.                     |                                                            |
|       | N 38     | Necklet.                      |                                                            |
|       | N 8      | Chain with Pendant.           | <i>Lent by Staatliches Museum für Völkerkunde, Berlin.</i> |
|       | M 2      | Jewelled Clasp.               | <i>Lent by Lord Grantley.</i>                              |
|       | P 20     | Ring.                         | <i>Lent by Sir Arthur Evans.</i>                           |
|       |          |                               |                                                            |
|       |          |                               |                                                            |
| XXI   | N 42     | Flask. (Two views.)           | <i>Lent by the Kunsthistorisches Museum, Vienna.</i>       |
| XXII  | Q 1      | The Stag of Tápiószentmárton. | <i>Lent by the Hungarian National Museum, Budapest.</i>    |
|       |          |                               |                                                            |

# *List of Plates*

13

| PLATE  | CASE NO.    |                                                             |
|--------|-------------|-------------------------------------------------------------|
| XXIII  | R 2 (3)     | Buckle.                                                     |
|        | R 6 (7)     | Ring.                                                       |
|        | R 6 (2)     | Pair of Brooches.                                           |
|        | R 2 (2)     | Animal Figure.                                              |
|        | R 6 (8)     | Buckle.                                                     |
|        | R 3         | Buckle.                                                     |
|        | R 2 (1)     | Strap-end.                                                  |
|        | R 6 (6)     | Ear-ring.                                                   |
|        |             | <i>Lent by the Hungarian National Museum,<br/>Budapest.</i> |
| XXIV   | R 4         | Tassel. (Two views.)                                        |
|        | R 5 (1)     | Round Brooch. (Two views.)                                  |
|        |             | <i>Lent by the Hungarian National Museum,<br/>Budapest.</i> |
| XXV    | R 5 (4)     | Pair of Brooches.                                           |
|        | R 5 (3)     | Round-headed Gothic Brooch.                                 |
|        |             | <i>Lent by the Hungarian National Museum,<br/>Budapest.</i> |
| XXVI   | R 6 (3)     | Armlet. (Two views.)                                        |
|        | R 6 (4 & 5) | Necklaces.                                                  |
|        |             | <i>Lent by the Hungarian National Museum,<br/>Budapest.</i> |
| XXVII  | R 9         | Strap-ends.                                                 |
|        |             | <i>Lent by the Museum of Kecskemét.</i>                     |
| XXVIII | R 11        | Belt Mounts.                                                |
|        |             | <i>Lent by the Hungarian National Museum,<br/>Budapest.</i> |
| XXIX   | R 14        | Two Belt Mounts with Pendants.                              |
|        | R 12        | Belt Mounts.                                                |
|        | R 13        | Strap-end.                                                  |
|        | R 12 (2)    | Belt Ornament with Pendant.                                 |
|        | R 12 (1)    | Strap-end.                                                  |
|        |             | <i>Lent by the Hungarian National Museum,<br/>Budapest.</i> |
| XXX    | R 22        | Strap-end and Belt Mounts.                                  |
|        |             | <i>Lent by the Museum of Szombathely.</i>                   |

*List of Plates*

| PLATE   | CASE NO.          |                                                                                                                    |
|---------|-------------------|--------------------------------------------------------------------------------------------------------------------|
| XXXI    | R 24 & 25         | Avar Grave Groups.<br><i>Lent by the Hungarian National Museum,<br/>Budapest.</i>                                  |
| XXXII   | R 24 & 25         | Avar Grave Groups.<br><i>Lent by the Hungarian National Museum,<br/>Budapest.</i>                                  |
| XXXIII  | R 32              | Sabretache.<br><i>Lent by the Museum of Kecskemét.</i>                                                             |
|         | R 34 (3)          | Sabretache.<br><i>Lent by the Hungarian National Museum,<br/>Budapest.</i>                                         |
| XXXIV   | R 33 (2)          | Ear-rings.                                                                                                         |
|         | R 33 (1)          | Torc.                                                                                                              |
|         | R 33 (4)          | Arabic Dirhem.                                                                                                     |
|         | R 33 (5)          | Sabretache.<br><i>Lent by the Hungarian National Museum,<br/>Budapest.</i>                                         |
| XXXV    | S 12              | Belt Mounts.                                                                                                       |
|         | S 17              | Mount of Horse Collar.                                                                                             |
|         | S 2               | Shield Boss.                                                                                                       |
|         | S 15              | Cross.                                                                                                             |
|         | S 10              | Collar.<br><i>Lent by Messrs. Durlacher Brothers.</i>                                                              |
| XXXVI   | S 11              | Buckle.                                                                                                            |
|         | S 1               | Helmet.                                                                                                            |
|         | S 16              | Spur.<br><i>Lent by Messrs. Durlacher Brothers.</i>                                                                |
| XXXVII  | U 11              | Aldhelmus De Virginitate. (Detail.)<br><i>Lent by the Archbishop of Canterbury.</i>                                |
|         | p. 121,<br>no. 17 | Fragment of Stone Panel.<br><i>Lent by H.M. Office of Works.</i>                                                   |
| XXXVIII | p. 122,<br>no. 18 | Part of the Shaft of a Cross.<br><i>Lent by the Vicar and Churchwardens of<br/>St. Margaret's Church, Barking.</i> |
| XXXIX   | p. 122,<br>no. 19 | Gravestone.<br><i>Lent by the Vicar and Parochial Church<br/>Council of Whitchurch, Hampshire.</i>                 |



## PREFATORY NOTE



THE definition of the scope of this year's Exhibition as the 'Art of the Dark Ages in Europe c. 400 to 1000 A.D.' inferentially excludes Byzantine art. The limit of A.D. 1000 could have no meaning in an exhibition which included Byzantine art, nor would it have been possible or reasonable to exclude from such an exhibition objects from the provinces of the Byzantine Empire which lay outside Europe. It was felt, moreover, that Byzantine art offered such a wide field that it should properly form the subject of a special exhibition to be held at some future date.

There are but few private collectors of objects coming within the period of our exhibition, and in the main the Committee has had to rely on the generosity of museums and other public bodies.

The central exhibit, however, and one which will at once attract the attention of the visitor, is the wonderful treasure from a Lombard chieftain's tomb of c. A.D. 600 lent by Messrs. Durlacher Brothers; and Madame la Comtesse de Béhague and Monsieur Adolphe Stoclet, generous as ever in their loans to the Club exhibitions, are again lending notable objects from their world-famous collections.

Irish Celtic art would have been very poorly represented had not the Irish Free State and the Royal Irish Academy generously lent us some important objects from the National Museum of Ireland. The selection has been made by Dr. A. Mahr, Keeper of Irish Antiquities, who has also furnished us with their description.

From the Völkerkunde Museum of Berlin comes a large and noteworthy series of objects covering a wide provenance. These are fully described by Dr. Wilhelm von Jenny of that museum, and we are indebted to Mr. A. B. Tonnochy for the translation of his descriptions.

The whole of the south wall of the Gallery is covered with objects lent by the Hungarian museums. To the Committee's request the Hungarian authorities have responded in a manner more generous than the Committee ventured to hope. Further, the objects have been described by Dr. Nándor Fettich, the foremost authority on the culture of the Migration Period, who has also written an illuminating introduction<sup>1</sup> to the loan. As Dr. Fettich points out in a foot-note, many of the objects are here published for the first time.

<sup>1</sup> The descriptions and introduction were written in Hungarian by Dr. Fettich and translated by Mr. L. Schweng.

Dr. Fettich observes that many of the motifs of the art which the migratory tribes brought into Europe from Asia have their origin in the earlier Scythian art. The Scythians themselves had reached Hungary at the end of the seventh century and remained there until expelled by the Celts in the fourth century B.C. In this connexion the Hungarian authorities suggested that it might be interesting if they lent us the famous gold and electron stags and other objects found in the Scythian burials at Zöldhalompuszta and at Tápiószentmárton, although these antedate the period of our exhibition by roughly a thousand years. The Committee gladly availed themselves of this generous offer, and these objects are shown in a small case on the south wall before the main Hungarian exhibit.

The Bergen Museum and the Universitets Oldsaksamling, Oslo, have lent us some choice Scandinavian and Celtic objects, and these are described by Dr. Haakon Shetelig and Dr. A. W. Brøgger respectively.

It would, however, be too long to enumerate all the contributors, private or public: a full list is printed, and to all of them the Committee tender their grateful thanks.

The Committee are indebted to Mr. Reginald Smith and Mr. E. T. Leeds for the cataloguing of the Anglo-Saxon and some of the other exhibits, and for planning the arrangement of the exhibition, to Mr. Eric Millar for describing Mr. Chester Beatty's manuscripts, to Dr. R. E. M. Wheeler the stone carvings, to Miss M. H. Longhurst for advice in the selection of the Liverpool ivories, and to Mr. Richard Best, Librarian of the National Gallery of Ireland, Dublin, for the description of the Book of Lismore.

G. E.

#### NOTE

Since the above lines were penned news has come from the Commendatore Dr. Ettore Modigliani that the Italian authorities have consented to lend to the Exhibition the Bargello and Brescia diptychs which were shown at the recent Exhibition of Italian Art at Burlington House. The Committee wish to put on record their sense of obligation to the Italian authorities for consenting to send again to this country these precious ivories, and to Commendatore Modigliani their thanks for his kind intervention.

Also the thanks of the Club are due to the Federal Chancellery and the custodians of the Collection of Antiquities in the Austrian State Museums for their valued contributions to the Exhibition.

G. E.

## INTRODUCTION



AN Oxford historian has dated the Dark Ages 476-918, a period which includes the Migration and Viking periods of northern Europe, and the Merovingian and Carolingian periods of France. In England the term includes the pagan and Christian periods of the Anglo-Saxons and the early years of the Danish or Viking period: in Ireland the Celtic period continued, and all these are particularly well represented in the Exhibition, to which public museums, as well as private collectors, have generously contributed.

There can be no doubt that the chip-carving pattern (German *Keilschnitt*), which appeared in the Moss-finds of Denmark, was adopted by the Romanized inhabitants of the middle Rhine and north-eastern Gaul from about A.D. 400, and a splendid buckle in this style (D. 1) is said to have been found in Kent. Thence came the S-shaped scrolls that appear on saucer and other brooches (A. 15) and in gold filigree on some of the jewelled brooches of Kent. Other geometrical patterns are common, and the saucer-brooches display not only these but the grotesque animal ornament which the Teutonic peoples developed from oriental models; for the opinion is rapidly gaining ground that the Germanic peoples did not invent or even borrow the animal forms from Roman provincial work, but transformed one or more species (preferably the lion) which came to the North and West from South Russia and beyond. For these a Siberian origin is claimed, but some influence on their artistic handling may be attributed to the Greek colonists of the Black Sea. The Goths, who migrated from the Baltic to that region in the third century of our era and were driven westward by the advancing Huns about A.D. 375, carried elements of Scythian art into Europe; and, besides the animal pattern, may be mentioned the practice of inlaying slabs of garnet in cells on gold foil (*cloisonné*), to give a coloured effect to metalwork: another method was to fix precious stones and glass imitations of convex form (*en cabochon*) on flat surfaces in collets or raised rings of metal, especially in work of the Merovingian period (Case O).

Though some of the finer garnet inlay is common to the Jutish areas in England (Kent and the Isle of Wight) and to Central Europe or North Italy, it is generally easy to distinguish early Anglo-Saxon from foreign Teutonic work and to assign to the most prominent peoples of the great



Migrations their own products, which vary considerably in form and technique. For instance a small group of Jutish forms (like C. 8) can be distinguished in the Herpes cemetery of the Charente, half-way down the west coast of France. Ireland is another matter, as the development of Celtic art (derived from central Europe in the fifth century B.C.) was not there interrupted by any Roman occupation, and the acme was reached in the eighth century, after which the monasteries were pillaged by the Northmen, and treasures carried away to Norway. Many of these unmistakable Irish products have been found in Norwegian burials, and a fine series has been contributed to the Exhibition (most of them being already familiar from Rygh's *Norske Oldsager*).

Attention may here be called to the enamelled disks of Irish style (B. 18), which were found in a girl's grave at Camerton, Somerset, but must have originally belonged to a bronze bowl like the famous Wilton example (B. 17), the escutcheons being in many cases circular enamels with trumpet-pattern, supporting rings for the suspending chains. The cross occurs on some of the smaller disks (as B. 18), and a Christian connexion is indicated, but the use of these bowls remains a mystery. Contemporary bronze bowls of stouter metal with drop-handles and openwork foot-ring (as B. 1) are now acknowledged to be importations into Kent from Egypt, and there is no doubt of their Coptic origin. Other mysterious objects, perhaps of the Christian period (seventh century), are the crystal spheres in silver mounts (as D. 22) which are often accompanied in Anglo-Saxon and Frankish graves by silver spoons with perforated bowls.

Most of the garnet-jewellery comes from Kent (cases C and D) and may be called Jutish (whatever the continental home of the Jutes may have been), but the Anglian area is well represented in the series from the Cambridge Museum (case A), and examples of their long or cruciform bronze brooch show the various stages of development from a La Tène derivative evolved in South Russia. Most of the animal ornament on Anglo-Saxon antiquities is in Salin's Style I, characteristic of the period 550-600; but there are a few examples of his Style II (studs in case D, no. 17) with ribbon bodies and pointed lower jaws of the seventh century, and the transition is well illustrated by the series of gold-foil pendants from Sarre (P. 25), which are allied to, but distinguishable from, the bracteates of Scandinavia.

Jewellery of the later Anglo-Saxon period (after the coming of St. Augustine in 597) is rare and therefore particularly precious. The traditional garnet cell-work is seen on a dainty pair of purse-clasps from the Crondall hoard (M. 2) in Hampshire, dated by the coins about 650. The famous Canterbury brooch (A. 52) is evidently the Christian symbol, and several gold finger-rings belong to this period, but show an astonishing variety of designs. Circular brooches of silver or pewter with a succession of pearled borders can be approximately dated by the best example (A. 44), which has a centre probably copied from a coin of Edgar (tenth century).

A notable feature of the Exhibition is the collection of Anglo-Saxon beads, some being associated with ornaments in pagan graves. Their place of manufacture is uncertain, and such small objects would be easily traded to great distances, as Venetian beads are at the present day; but there are still local varieties to be distinguished, and a contrast will be observed between the Anglo-Saxon and Scandinavian series (cases E and I). The Vikings often had spherical beads of millefiori glass, the pattern consisting of slices cut transversely from rods made up of coloured threads.

A lavish use of gold by barbarian conquerors of civilized lands can be explained by the booty they exacted, but it will be a surprise to many that enamel was copiously employed for Lombard regalia early in the seventh century. The contents of case S must be the furniture of a chieftain's tomb, and even Viking luxury would hardly dream of a spear with gold and enamel mounts, or a spur of solid gold weighing over 13 oz. troy. There are Gothic elements in this treasure that point to South Russia, and enable us to gauge the changes in technique during three centuries of tribal movement and intermittent warfare.

The Oseberg ship-burial on the west side of Oslo fiord has been magnificently published, but its volumes are not easily accessible, and the first facsimile carvings made from two of the monster-headed posts (which were found imperfect) are specially welcome (I. 4). The contrasting styles both date from the first half of the ninth century, and display the capabilities of different artists. Viking art two centuries later is exemplified by the tombstone from St. Paul's churchyard (no. 22 in the Writing Room) and much history was made in the interval. The Great Beast there portrayed is now held to be a Scandinavian adaptation of the quadruped often seen on Anglian cross-shafts, some of which preceded the Danish capture of York in 867. It must be among the last impersonations of the lion

that had its home in Mesopotamia and came into Europe by way of the Crimea.

To exact the highest standard of art from chance survivals of the Dark Ages would be illogical and lead to disappointment; but those who have a taste for national crafts and barbaric splendour will be grateful to those many friends at home and abroad who have made the present exhibition possible and taken another step forward in international co-operation.

R. A. S.



# CATALOGUE

## CASE A

### ANGLO-SAXON; 5th to 10th CENTURY

1. BROOCH; gilt bronze, equal-armed type with 'chip-carving' scrolls PLATE I  
(*Keilschnitt*) and animals on the edges.

Length,  $3\frac{3}{4}$  in.

A Hanoverian type, about A.D. 500.

Found at Haslingfield, Cambridgeshire.

C. Fox, *Archaeology of the Cambridge Region*, frontispiece;  
Åberg, *Anglo-Saxons in England*, fig. 17.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

2. BROOCH; bronze. Cruciform type with side knobs missing from the head; two annular brooches from which hang a string of glass and amber beads; smaller beads, a bronze ring and pair of wrist-clasps.

Length,  $5\frac{1}{2}$  in.; 6th century.

From grave no. 85 at Holywell Row, Mildenhall, Suffolk.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

3. PAIR OF BROOCHES; bronze. Trefoil-headed; with necklace of glass beads.

Length,  $3\frac{1}{2}$  in.

6th century.

From grave no. 82 at Holywell Row, Mildenhall.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

4. TWO PAIRS OF BROOCHES; bronze, of cruciform type. Found with pair of wrist-clasps, necklace of glass beads, and beads from ear-rings.

Lengths,  $4\frac{1}{2}$  in. and  $3\frac{5}{8}$  in.

Early 6th century.

From grave no. 48 at Holywell Row, Mildenhall.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

5. FIVE BROOCHES; bronze, three of cruciform type and two square-headed; found together in an Anglian grave 79 at Holywell Row,

Mildenhall, Suffolk. Two of the cruciform brooches have the side-knobs of the head separate as in early examples, the third cast in one piece as in the late 6th century; the date of deposit was about A.D. 550.

Lengths,  $2\frac{7}{8}$ – $5\frac{3}{8}$  in.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

6. BEAD or SPINDLE-WHORL; glass, with white scrolls on a black ground.

Diam.  $1\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

From grave no. 39 at Holywell Row, Mildenhall, Suffolk.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

- PLATE II 7. BROOCH; gilt bronze, of square-headed type; and two wrist-clasps with triangular plates to cover the sleeve-opening.

Length,  $5\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

From Barrington, Cambridgeshire.

See *Cambridge Antiq. Soc. Comm.* v, pl. VIII, XI; Baldwin Brown, *Arts in Early England*, iii, pl. LXXIX.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

- PLATE I 8. PAIR OF BROOCHES; gilt bronze, of 'applied' saucer type with central stud; bone and amber beads.

Diam.  $2\frac{3}{4}$  in. and 3 in.

Anglo-Saxon; about A.D. 550.

From Barrington, Cambridgeshire.

*Camb. Antiq. Soc. Comm.* v, pl. III; *Archaeologia*, lxiii, pl. xxvii, fig. 2.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

- PLATE II 9. BROOCH; gilt bronze. Square-headed form with debased animal pattern and a border of beads seen from above: bosses missing from the side lobes and end of the foot.

Length, 7 in.

Anglo-Saxon; late 6th century.

From Harlton, near Haslingfield, Cambridgeshire.

C. Fox, *Archaeology of the Cambridge Region*, frontispiece.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

10. DISK; gilt bronze, with tang at back, and five bosses of shell or meerschaum containing garnets. Design of ribbon-like animals in Salin's Style II. PLATE I

Diam. 3 in.

Anglo-Saxon; 7th century.

From Allington Hill, Bottisham, Cambridgeshire.

C. Fox, *Archaeology of the Cambridge Region*, frontispiece.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

11. DISK; bronze, with trumpet scrolls and remains of coloured enamels, probably an escutcheon from a hanging bronze bowl like that from Wilton (no. 17, Case B).

Diam. 2 in.

Anglo-Saxon; 7th century.

From Barrington, Cambridgeshire.

C. Fox, *Archaeology of the Cambridge Region*, pl. xxxiv.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

12. BROOCH; silver-gilt. Annular, set with four cabochon garnets (carbuncles) on a ground engraved with alternate interlacing and animal patterns, found with the bronze penannular brooch, pin, and ear-ring, glass beads, horse tooth, beaver tooth pendant, and jet spacer in a grave at Castle Bytham, near Stamford, Lincolnshire, 1850. PLATE I

Diam.  $1\frac{3}{4}$  in.

Anglian; late 6th century.

Akerman, *Pagan Saxondom*, pl. xii.

*Lent by Mr. Horace C. Beck.*

13. BUCKLE with COUNTERPLATE; tinned bronze. The ring is transversely grooved and in form recalls late Gallo-Roman types. The plates are each ornamented with four circular settings of red glass between two pairs of crouching animals. PLATE I

Length,  $3\frac{1}{4}$  in.

Anglo-Saxon; 5th century.

Found at Alfriston, Sussex (Grave 17), 1912.

Publ. in *Sussex Archaeological Collections*, lvi. 33, pl. ix, fig. 1.

*Lent by Lord Gage.*



PLATE I 14. PLAQUE; bronze, cast and chased. It is square in form and is decorated with a four-lobed motive transmogrified into zoomorphic masks.

Width,  $1\frac{1}{4}$  in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 20), 1912.

Publ. in *Sussex Archaeological Collections*, lvi. 33, pl. xi, fig. 6.

*Lent by Lord Gage.*

15. BROOCH; gilt bronze. It is of the large square-headed type, cast and chased. The head-plate is decorated with a border of masks, and panels of zoomorphic and scroll ornament. The lower part of the bow is flanked by two animal-heads. The foot has three lobes with human masks in high relief and was originally outlined by a ribbed silver wire.

Length,  $5\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 28), 1912.

Publ. in *Sussex Archaeological Collections*, lvi. 35, pl. iii, fig. 3.

*Lent by Lord Gage.*

PLATE I 16. BROOCH; silver. Of broad, penannular form, with the extremities folded back and shaped to animal-heads. It has a pierced outer border and is decorated with a chased scroll pattern.

Diam.  $1\frac{1}{8}$  in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 43), 1912.

Publ. in *Sussex Archaeological Collections*, lvi. 39, pl. iv, fig. 10, and lvii, pl. xxiv, fig. 1.

*Lent by Lord Gage.*

17. PAIR OF BROOCHES; gilt bronze. They are of the small square-headed type, decorated with debased zoomorphic ornament.

Length, 2 in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 43), 1912.

Publ. in *Sussex Archaeological Collections*, lvi. 39, pl. iv, figs. 5 and 5 a.

*Lent by Lord Gage.*

18. PIN; bronze, the upper part gilt. It has a carinated knob with a triskele pattern at top, and a carinated moulding lower down the shaft, which is decorated with ribbed bands. Below the knob and the lower moulding the shaft is seven-sided.

Length, 7 in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 65), 1912.

Publ. in *Sussex Archaeological Collections*, lvi. 45, pl. viii, fig. 6.

*Lent by Lord Gage.*

19. PAIR OF BROOCHES; bronze, parcel gilt. Of saucer shape, cast and chased. Within a border of zoomorphic design is a field inlaid with a silver quatrefoil and decorated with small gilt circles.

Diam.  $2\frac{1}{4}$  in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 101), 1913.

Publ. in *Sussex Archaeological Collections*, lvii. 207, pl. xxiii, figs. 3 and 3 a.

*Lent by Lord Gage.*

20. PLAQUE; bronze. Rectangular in form with a triangular appendage at one end. It is pierced with a geometric design.

Length,  $2\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

Found at Alfriston, Sussex (Grave 103), 1913.

Publ. in *Sussex Archaeological Collections*, lvii. 207, pl. xxv, fig. 1.

*Lent by Lord Gage.*

21. BROOCH; gilt bronze. A fine example of the large square-headed variety. The head-plate has a crenellated border margin bordering a panel of zoomorphic ornament and is attached to the foot by a triple ribbed bow. A pair of drooping animal heads with biting jaws flank the top of the foot which has three lobes, the lower with a human mask in relief, the others and the intervening panels decorated with zoomorphic ornament. PLATE II

Length,  $5\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

Found at Bidford-on-Avon, Warwickshire, 1922.

Publ. in *Archaeologia*, lxxiii. 103, pl. xv, fig. 1.

*Lent by the Trustees of Shakespeare's  
Birthplace, Stratford-on-Avon.*

22. DISK; bronze, decorated with an openwork design of twenty snakes with their bodies intertwined and their open mouths directed towards the periphery of the disk.

Diam.  $1\frac{7}{8}$  in.

Anglo-Saxon; 6th century.

Found at Bidford-on-Avon, Warwickshire, 1922.

Publ. in *Archaeologia*, lxxiii. 104, pl. xv, fig. 3.

*Lent by the Trustees of Shakespeare's  
Birthplace, Stratford-on-Avon.*

- PLATE I 23. PLAQUE; gilt bronze. Within a framework of triangular form with a lozenge-shaped ornament at two angles is an openwork design of two coiled snakes with entwined tails.

Length,  $2\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

Found at Bidford-on-Avon, Warwickshire, 1922.

Publ. in *Archaeologia*, lxxiii. 104, pl. xv, fig. 2.

*Lent by the Trustees of Shakespeare's  
Birthplace, Stratford-on-Avon.*

24. PAIR OF BROOCHES; gilt bronze. Of the applied type. A gilt bronze disk decorated in repoussé with zoomorphic ornament around a ring of radiating lines from a central boss, the glass setting of which is missing, has been affixed with solder to a rimmed bronze back-plate.

Diam.  $2\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

Found at Bidford-on-Avon, Warwickshire.

Publ. in *Archaeologia*, lxxiii. 103, pl. xiv, fig. 2.

*Lent by the Trustees of Shakespeare's  
Birthplace, Stratford-on-Avon.*



25. PAIR OF BROOCHES; gilt bronze, cast and chased. They are large examples of the saucer decorated type with a sexfoil motive within a border of zoomorphic leg-ornament.

Diam. 3 in.

Anglo-Saxon; 6th-7th century.

Found at Bidford-on-Avon, Warwickshire, 1922.

Publ. in *Archaeologia*, lxxiii. 103, pl. xiv, fig. 1.

*Lent by the Trustees of Shakespeare's  
Birthplace, Stratford-on-Avon.*

26. SHIELD-BOSS; iron. On the apex is a large gilt bronze disk, cast and chased, and decorated with central stud surrounded by radiating lines and bordered in turn by a band of debased zoomorphic ornament. Around the rim of the boss are riveted five gilt bronze plaques alternating with the five tinned, disk-topped rivets. The plaques consist of a square panel with a knot design and at each end an animal-head with jaws gaping towards the adjacent rivet-head.

Height, 4 in.; diam. 6 in.

Anglo-Saxon; 6th century.

Found at Bidford-on-Avon, Warwickshire, 1923.

Publ. in *Archaeologia*, lxxiv, 276, pl. LVII, fig. 2.

*Lent by the Trustees of Shakespeare's  
Birthplace, Stratford-on-Avon.*

27. SQUARE-HEADED BROOCH; gilt bronze.

Length, 6½ in.

Anglo-Saxon; late 6th century.

Found at Norton, Northamptonshire.

*Archaeologia*, xli, 479, pl. xxii.

*Lent by the Society of Antiquaries.*

28. BROOCH; gilt bronze, of cruciform type.

Length, 6 in.

Anglian; early 7th century.

Found near Rothley Temple, Leicestershire.

*Archaeologia*, ix. 370; *Pagan Saxondom*, pl. xx, fig. 2.

*Lent by the Society of Antiquaries.*

29. PIN-HEAD; gilt bronze. Circular, with spiral and key-pattern in the quadrant.

Diam. 2 in.

Late Saxon.

Found at Cambridge.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

30. PIN-HEAD; gilt bronze, with central boss and engraved ornament in the quadrants.

Diam.  $1\frac{1}{4}$  in.

Late Saxon.

From Cambridge.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

31. BROOCH (pin missing); bronze. Circular, with lozenge centre, the angles running into interlacing ribbon-pattern.

Diam.  $1\frac{1}{8}$  in.

Viking period.

From Lode, Cambridge.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

- PLATE III 32. STRAP-END; bronze, with washer and pieces of fabric: the design consists of a pair of animals and formal foliage between in the style of the 9th century.

Length,  $2\frac{5}{8}$  in.

Late Saxon.

Found at Wilbury Hill, Hertfordshire.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

33. MOUNT from a knife-sheath; bronze, representing a mounted warrior to left with heater-shaped shield.

Width,  $1\frac{3}{8}$  in.

Late Saxon, from Ixworth, Suffolk.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

34. STRAP-END; bronze, inlaid with silver scroll work and animal head at end, in the style of the 9th century.

Length,  $1\frac{1}{2}$  in.

Late Saxon.

Found at Cambridge.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

35. STRAP-END with animal-head terminal; bronze, inlaid with silver and niello.

Length,  $1\frac{5}{8}$  in.

Anglo-Saxon; 9th century.

*Lent by Mr. Horace C. Beck.*

36. TWO OPEN-WORK DISKS; gilt bronze; with pattern of intersecting circles filled with interlacing in the Irish style of about A.D. 800. PLATE III  
Holes for iron pins to attach them probably to a shrine.

Diam.  $4\frac{1}{8}$  in. and  $3\frac{3}{8}$  in.

37. TWO ESCUTCHEONS; bronze. Probably for bronze bowls: PLATE III

(i) Heater-shaped with lateral projections, and loop missing above for the chain ring: the design a Latin cross with interlacing loops in the spaces, on a background of discoloured enamel.

Length,  $2\frac{1}{2}$  in.

Probably 8th century.

(ii) Disk with band of running scrolls round an empty centre: traces of red enamel ground.

Diam.  $1\frac{3}{4}$  in.

Probably 7th century.

38. SQUARE PLATE; lapis lazuli with bevelled edges and inlaid gold PLATE III  
interlacing. Probably the arm of a cross from a book-cover or shrine.

$\frac{3}{4}$  in. square.

8th century.

39. OVAL CAMEO; green glass; a bust to right with left hand holding up a flower and the right a branch with leaves (?).

Length,  $1\frac{1}{4}$  in.

40. STYLUS or point for writing on wax tablets; bronze, with the broad end for erasing decorated with interlacing on a silver plate.

Length,  $5\frac{1}{2}$  in.



41. TWO STRAP-ENDS; silver and bronze with points in the form of animal heads seen from above, and panel of animal pattern.

Length,  $1\frac{5}{8}$  in. and  $1\frac{1}{2}$  in.

9th century.

42. OPENWORK BOSS; gilt bronze, in the form of a coiled animal with head projecting from centre: broken tang within.

Diam. 1 in.

8th or 9th century.

From Whitby Abbey.

Nos. 36-42 *Lent by H.M. Office of Works.*

43. PENDANT; bronze, with green patina. To a wire loop is attached a thick casting in the form of a human face in style comparable with that on sceattas, as *British Museum Catalogue, English Coins*, i, pl. III, 14.

Height, 1 in.

Anglo-Saxon; 7th-8th century.

Found at Poulton, Gloucestershire.

*Lent by Lord Grantley.*

- PLATE III 44. COIN-BROOCH; silver, enclosing a medal in the style of Eadgar's coinage and bearing the legend  $\div$ PVDEMAN FE $\div$ CID, and NOMINE DOMINI on the back, which is braced with V-shaped stripe of silver.

Diam.  $3\frac{1}{8}$  in.

Late Saxon; about A.D. 970-80.

Found at Canterbury.

*Proc. Soc. Antiq.* xix. 210; *V.C.H. Kent*, i. 382.

*Lent by Dr. Harold Wachter.*

- PLATE III 45. DISK; bronze; enamelled with four interlacing loops in blue, green, white, red, and yellow counter-changed.

Diam. 1 in.

Late Saxon.

Found on the site of the Saxon monastery, St. Augustine's Abbey, Canterbury.

*Lent by St. Augustine's College, Canterbury.*

46. PLATE; bronze. Oblong, stamped with (i) a swan or goose holding foliage in its beak within a corded circle; (ii) a quadruped in square frame with head turned back and tail and legs interlaced in the style of the 8th century.

Width,  $1\frac{11}{16}$  in.

Found on the site of the Saxon monastery, St. Augustine's Abbey, Canterbury.

*Lent by St. Augustine's College, Canterbury.*

47. PIN; silver. The large spherical knob is ornamented with repetitions of three small circles within a larger one in filigree. The pin, one of a pair, has a lateral loop.

Length, 3 in.

Late Saxon or Viking.

Found at Gilton, Kent.

*Lent by Lord Grantley.*

48. BROOCH; lead. An imperfect specimen of circular form, with conical boss in the centre with radiating lines and pellets. The rim has a beaded border and within it a band of zigzag filled with pellets.

Diam.  $1\frac{3}{4}$  in.

Late Saxon.

Found in Kent.

*Lent by Lord Grantley.*

49. BROOCH; lead. It is circular in form. The broad rim has two rows of curved lines forming a wave pattern. The flat centre, decorated with a triangular arrangement of scrolls and S-scrolls around a triangle with central dot (compare *British Museum Guide to Anglo-Saxon Antiquities*, 1923, fig. 125), is raised on a ring of vertical triangular struts with honeycombed surface in an openwork design.

Diam.  $1\frac{3}{4}$  in.

Late Saxon.

Found in Kent.

*Lent by Lord Grantley.*

50. BROOCH; lead. It is circular in form. The front is decorated with a star pattern with pellets between the rays, and at the centre, combined

with hatched borders. The back has three rings of diagonal hatchings; in the middle a cruciform design with small crosses between the arms.

Diam.  $1\frac{5}{8}$  in.

Late Saxon. Found in Kent.

*Lent by Lord Grantley.*

51. HANDLE; whalebone. One end is carved in the shape of a monster's head with open jaws. Behind this the handle curves to a tapered point; and the surface is carved with bands of hatched lozenges, knot-work, and other designs. Beneath the animal's jaw is a triangular panel filled with a triangular knot.

Length,  $3\frac{1}{2}$  in.

Late Saxon; 9th century.

Found at York.

*Reliquary and Illustrated Archaeologist*, x. 270; *V.C.H. Yorks.*, i. 106.

*Lent by Lord Grantley.*

- PLATE III 52. BROOCH; bronze. Of cruciform shape, with triangular silver plate attached to each arm engraved with a looped triangle.

Diam.  $1\frac{3}{4}$  in.

Probably 8th century.

Found in St. George's Street, Canterbury, about 1860.

*V.C.H. Kent*, i. 382.

*Lent by Dr. Harold Wachter.*

53. CHESSMAN; whalebone. It is of circular form with a sunk panel in the centre, in which are carved two birds confronted, with a scrolled plant between them. The border is decorated with engraved lines and triangular notches.

Diam.  $1\frac{3}{4}$  in.

Late Saxon. Found in Southwark Bridge Road, London.

*Lent by Lord Grantley.*

54. CHESSMAN; bone. Circular; decorated with seven deeply cut circles.

Diam.  $1\frac{1}{2}$  in.

Late Saxon.

Found in Holborn, London.

*Lent by Lord Grantley.*



55. BUCKLE; bronze. The bow and tongue, of flattened triangular section, are decorated with engraved circles and finials in the form of human heads.

Length,  $2\frac{3}{4}$  in.

Late Saxon? or Frankish?

Found in Cannon Street, London, 1852.

*Lent by Lord Grantley.*

56. BROOCH; bronze. In the form of a bird, the back and tail decorated with circlets.

Length,  $1\frac{1}{2}$  in.

Saxon?

Found at Dublin, 1891.

Publ. in *Proc. Roy. Soc. Ant. Ireland*, xxi. 483.

*Lent by Lord Grantley.*

57. BROOCH; gilt bronze. Of penannular form, the pin missing. It is decorated with geometric designs and grotesque animal heads in high relief. PLATE III

Diam.  $4\frac{1}{2}$  in.

Viking? 9th century.

Found at the North Gate, Canterbury, 1901.

Publ. in *Proc. Soc. Antiq.* xix. 298; *V.C.H. Kent*, i. 382, fig. 23.

*Lent by Lord Grantley.*

#### CASE B

#### ANGLO-SAXON AND FRANKISH GLASS AND METALWORK

1. BOWL; bronze. With round drop-handles and openwork foot. PLATE IV

Height, 3 in.; diam. 10 in.

Anglo-Saxon; 6th-7th century.

Found at Faversham, Kent.

*Lent by Lord Grantley.*

2. TUMBLER; green glass. It is a wide-mouthed form with out-turned lip and a small base. The sides are ornamented with five small lobes pinched up from the body of the glass.

Height, 2 in.

Frankish; 6th century.

Found at Hermes, Dépt. Oise, France.

*Lent by Lord Grantley.*

3. VASE; bluish glass. Of wide-mouthed form. It has a short, grooved rim, and the body is decorated with nineteen vertical ribs.

Height,  $2\frac{3}{4}$  in.

Frankish; 6th-7th century.

Found in northern France.

*Lent by Mr. Horace C. Beck.*

4. TUMBLER; green glass. Wide-mouthed, squat form with indented base. It is decorated with glass threads of the same shade below the rim, and with others festooned from small knobs at the junction of the base.

Height, 2 in.

Frankish; 6th-7th century.

Found at Waban, near Montreuil, France.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

5. TUMBLER; pale blue glass. Of globose form with plain rim and small indented base.

Height, 3 in.

Frankish; 6th-7th century.

*Lent by Mr. Horace C. Beck.*

6. TUMBLER; green glass. It is of a wide-mouthed type with out-turned lip and small base. Round the lower part of the body are ten large spots of opaque light-blue glass applied to the interior of the vase.

Height,  $2\frac{1}{2}$  in.

Frankish; 6th-7th century.

Found at Vermand l'Aisne, Amiens.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

7. VASE; green glass. It has a short straight neck, three applied strands of glass at the shoulder, and a squat body, indented below.

Height,  $2\frac{1}{2}$  in.

Frankish; 6th-7th century.

Found at Marchélepot, Amiens, 1886.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

8. FLASK; green glass. It has a short neck with moulded lip, a squat depressed body, and deeply indented base. The shoulder is ornamented with a spiral thread of the same glass.

Height,  $2\frac{1}{2}$  in.

Frankish; 6th–7th century.

Found at Amiens, France.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

9. BOTTLE; pale green glass, with iridescence due to decay.

Height, 5 in.

Frankish; 6th century.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

10. VASE; green glass. Of tall, slender form with funnel-shaped mouth, cylindrical neck, oval body and pedestal foot. The decoration has been abraded with a wheel. Round the mouth are the words ΥΓΙΕΙΝΩΝ ΧΡΩ, more familiar in its Latin equivalent, UTERE FELIX. Horizontal and vertical bars and scrolls ornament the neck, the shoulder and the under part of the body, round the middle of which a hound pursues two hares amid fern-like foliage.

Height, 8 in.

Anglo-Saxon; 6th–7th century.

Found at High Down, Ferring, Sussex, 1892.

Publ. in *Archaeologia*, lv. 205, pl. VIII.

*Lent by the Public Library Museum and Art Gallery, Worthing.*

11. BEAKER; amber glass, with eight 'tear' lobes on the body. It has a spreading top and flat base. Below the rim and round the lower part of the vase runs a spiral glass thread. Between are set the tear lobes in two rows. Each lobe has a crimped band down the middle. PLATE IV

Height,  $6\frac{3}{4}$  in.

Anglo-Saxon; 6th–7th century.

Found at Howletts, Kent.

*Lent by Mr. A. E. Relph.*



12. VASE; green glass. Of wide-mouthed squat form, with broad out-turned top decorated with spiral white thread.

Height,  $2\frac{1}{4}$  in.; diam.  $3\frac{7}{8}$  in.

Anglo-Saxon; 6th–7th century.

Found at Howletts, Kent.

*Lent by Mr. A. E. Relph.*

13. TUMBLER; amber glass. Of tall, cylindrical form with round base. It is decorated with applied strips, crimped and plain, round the mouth and down the body.

Height, 6 in.

Anglo-Saxon; 6th–7th century.

Found at Faversham, Kent.

*Lent by Lord Grantley.*

14. VASE; green glass. It has a squat body and short straight neck.

Height,  $2\frac{1}{2}$  in.

Anglo-Saxon; 6th century.

Found in Kent.

From the Brent Collection.

*Lent by Lord Grantley.*

15. TUMBLER; pale green glass. Of conical form, decorated with a wavy pattern of applied threads.

Height,  $4\frac{3}{4}$  in.

Frankish; 5th–6th century.

Found at Andernach, Germany.

*Lent by Lord Grantley.*

- PLATE IV 16. TUMBLER; green glass. It is of elegant form, tapering slightly to a flat base. It is ornamented with pear-shaped bosses moulded in the walls. These bosses are the prototypes of the elaborate 'tear' lobes which occur on later tumblers here and on the Continent.

Height, 5 in.

Frankish; 6th century.

Found at Waban, near Montreuil, France.

*Lent by Lord Grantley.*

17. BOWL; yellow bronze. Of broad, rounded shape with a circular depression in the base. There is a deep groove below the rim which is beaten round towards the outside. To the sides are riveted four escutcheons with an openwork, cruciform design. From them spring ribbed hooks with animal-head finials curving over the rim to hold the rings for suspension. PLATE IV

Height,  $4\frac{1}{2}$  in.; diam. 11 in.

Anglo-Saxon; 6th-7th century. Found at Wilton, near Salisbury, Wiltshire.

Publ. in G. Baldwin Brown, *The Arts in Early England*, iv. 474, pl. cxviii.

*Lent by the Earl of Pembroke.*

18. TWO DISKS; bronze, with traces of enamel and scroll and trumpet patterns in the style of the late 7th century. Two circular frames, one of which fits the larger disk; a washer with square hole, and a tinned bronze disk pierced on the edge, with equal-armed cross and traces of enamel. All these probably belonged to hanging bronze bowls like that from Wilton (no. 17).

The cruciform pattern confirms the view that they were for Christian use, presumably in the 7th century. They were, however, found in the grave of a girl at Camerton and, since they do not match, were evidently collected as attractive trifles.

Diams.,  $1\frac{3}{4}$  in.,  $1\frac{9}{16}$  in., and 1 in.

*Antiquaries Journal*, x. 53.

*Lent by the Very Rev. Dom Ethelbert Horne.*

19. TUMBLER; green glass. Of slender waisted form, with a round base. PLATE IV  
The body is vertically fluted.

Height,  $4\frac{1}{2}$  in.

Frankish; 5th-7th century.

Found at Andernach, 1886.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

20. TUMBLER; green glass. Of tall, waisted form with slightly out-turned lip and round base terminating in a pointed knob. Below the rim are

applied threads of dull, white glass, and others are festooned from small knobs at the junction of the body and the base.

Height,  $5\frac{1}{4}$  in.

Frankish; 6th–7th century.

Found at Reims, 1883.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

21. TUMBLER; whitish glass. It is of conical shape with out-turned lip. Below the rim it is decorated with a broad band of dull white glass thread.

Height,  $4\frac{1}{2}$  in.

Frankish; 6th–7th century.

Found in northern France.

*Lent by Mr. Horace C. Beck.*

22. TUMBLER; green glass. Of slender, waisted form with round base.

Height,  $3\frac{1}{4}$  in.

Frankish; 6th–7th century.

Found at Mainz, 1886.

Formerly in Sir John Evans's Collection.

*Lent by Mr. Horace C. Beck.*

#### CASE C

##### ANGLO-SAXON (JUTISH) FROM HOWLETTS, KENT

1. BUCKLE; iron plated with silver inlaid with niello. The ring, of kidney shape, is decorated with a fine trellis pattern, the tongue with transverse lines, and the oblong plate with spirals.  
6th century.
2. BUCKLE; iron plated with silver, parcel gilt and inlaid with niello. The kidney-shaped ring is transversely grooved; the oblong plate has three gold-rimmed circles from which the settings are lost.  
6th century.
3. FRAGMENT OF BROOCH; silver, parcel gilt. Of penannular form as Case A, no. 16. It is chased with rude human faces, running animals, and serpent-like monsters. Riveted to it is a seated bird.  
6th century.

4. BUCKLE; bronze, with grooved mouldings.
5. BUCKLE; bronze, with half-tubular strap-plate.
6. BUCKLES; bronze.
  - (a, b) With oblong plates, cast, chased, and gilt, decorated with zoomorphic ornament and garnet cloisons.
  - (c) With kidney-shaped plate set with green enamel and garnet slabs in cloisons.
7. PLATE; bronze, with pale green patina chased with key pattern, and traces of zoomorphic ornament.  
5th century.
8. GROUP OF BROOCHES; bronze gilt.
  - (a) Button brooches with human faces.
  - (b) Small square-headed.
  - (c) Small semicircular headed.
  - (d) S-bird type with garnet eyes.
  - (e) Disk with engraved circlets.6th century.
9. GROUP OF BROOCHES; silver; square-headed with garnet settings, and slight zoomorphic decoration.  
6th century.
10. BUCKLE WITH COUNTERPLATE; bronze, cast and chased. PLATE V  
All the parts are richly gilt, decorated profusely with zoomorphic ornament and garnet settings. The counterplate has a triangular appendage with animal heads at the sides of the apex.  
Length,  $4\frac{1}{2}$  in.  
7th century.
11. GROUP OF SIX BROOCHES; silver, parcel gilt. All are of circular form with borders inlaid with niello and a central stud of garnet, shell, or glass-paste surrounded by three or four triangular garnet cloisons, with zoomorphic motives in the interspaces.  
6th century.



## 12. GROUP OF BROOCHES, &amp;c.

(a) Three gilt bronze buttons with human faces.

(b) Pair of small silver square-headed shape.

(c) Square bronze plate engraved with scrolled border and central cruciform spiral design.

6th century.

## 13. GROUP OF BROOCHES; bronze, of cruciform, radiate, and ring varieties. Portions of ornament with garnet cloisons and fragments of embossed bands.

6th century.

## 14. GOLD THREAD; originally woven into fabric.

## 15. BEADS; glass, amber, and crystal.

6th-7th century.

Nos. 1-15 found at Howletts, Kent.

*Lent by Mr. A. E. Relph.*

## CASE D

## ANGLO-SAXON (JUTISH)

- PLATE V 1. BUCKLE WITH COUNTERPLATE AND LOOPED STRAP-ENDS; bronze, of large size. The plates are elaborately ornamented with triangles, key-pattern, and cruciform scrolled designs in chip-carving technique. The ring terminates in animal-heads, and the double tongue has also animal-head finials and animal 'protomai' at their base. The plates have reeded borders.

Width,  $4\frac{3}{4}$  in.

Frankish.

Found in Kent.

Formerly in the Forman Collection.

*Lent by Lord Grantley.*

- PLATE VI 2. BROOCH; silver-gilt. Type with radiate, semicircular head, with garnet settings and niello details.

Length, 4 in.

Jutish; about A.D. 500.

From Bifrons, near Canterbury.

*Archaeologia Cantiana*, x. 306.*Lent by the Kent Archaeological Society.*

3. WORK-BOX; bronze. Cylindrical, to hold needles and thread, the cover attached by a chain, and hinges at side for attachment to the girdle: pounced pattern, making a cross on the cover.

Height,  $2\frac{1}{4}$  in.

Jutish; 6th century.

From Sibertswold Down, 1772.

*Inventorium Sepulchrale*, 1112, pl. XIII, 8.

*Lent by the Free Public Museums, Liverpool.*

4. PIN; bronze, with glass bead at the head with black, white, and red markings, the stem cabled below the head.

Length,  $4\frac{5}{8}$  in.

Jutish; 6th century.

Probably from Kent.

*Lent by the Free Public Museums, Liverpool.*

5. BROOCH; silver-gilt. Five circular garnets round the radiate, semi-circular head; flat bow, and foot with nielloed pattern between zigzag-pattern borders: the pin modern.

Length,  $3\frac{5}{16}$  in.

Jutish; early 6th century.

Probably from Kent.

*Lent by the Free Public Museums, Liverpool.*

6. ORNAMENT; gold, in the form of a bird of prey, with garnet cell-work (cloisonné) blue eye and details, and white boss of shell or meerscham, with central garnet.

Length,  $1\frac{1}{2}$  in.

Jutish; 6th century.

Probably from Kent.

*Lent by the Free Public Museums, Liverpool.*

7. BUCKLE-PLATE; silver, with three bosses and central plate of gold filigree, the border nielloed.

Length,  $2\frac{1}{4}$  in.

Jutish; late 6th century.

From Gilton, Kent.

*Lent by the Free Public Museums, Liverpool.*

8. BELT-ORNAMENT; silver, with panel of gold filigree within a border of garnets in stepped compartments. Of oblong form.

Length,  $2\frac{1}{2}$  in.

Jutish; late 6th century.

From Gilton, Kent.

*Lent by the Free Public Museums, Liverpool.*

9. ARMLET; bronze, with three pairs of confronted animal-heads on the hoop.

Diam.  $2\frac{3}{8}$  in.

Jutish; late 6th century.

From Kingston, Kent.

*Inventorium Sepulchrale*, 92, pl. xvi, 10.

*Lent by the Free Public Museums, Liverpool.*

10. PENDANT; gold. Oval, set with millefiori glass of blue and white chequers within a border of garnet cell-work.

Length,  $1\frac{5}{16}$  in.

Jutish; about A.D. 600.

From Sibertswold, Kent.

*Inventorium Sepulchrale*, 131, pl. iv, 7.

*Lent by the Free Public Museums, Liverpool.*

11. PENDANT; gold. Oval, with convex front of blue and violet corded glass in a lattice pattern.

Length,  $\frac{7}{8}$  in.

Jutish; about A.D. 600.

From Sibertswold, Kent.

*Inventorium Sepulchrale*, 131, pl. iv, 8.

*Lent by the Free Public Museums, Liverpool.*

12. PENDANT; gold. Circular, with cruciform pattern and border of gold wires, a garnet quatrefoil at the centre with cabochon garnet on a white boss of shell or meerschaum, and others between the arms of the cross.

Diam.  $1\frac{3}{16}$  in.

Jutish; early 7th century.

From Sibertswold, Kent (Grave 172).

*Inventorium Sepulchrale*, 131, pl. iv, 13.

*Lent by the Free Public Museums, Liverpool.*

13. BUCKLE in three pieces; silver-gilt, with garnet inlay on gold foil below the tongue, also on the oblong plate which has two filigree spaces in the middle panel and a gold wire-border: three rivets below for attachment to belt. PLATE VI

Length,  $3\frac{1}{2}$  in.

Jutish; 7th century.

From Kent.

*Lent by the Free Public Museums, Liverpool.*

14. BROOCH; silver. Of circular form with white boss (shell or meerschäum) and garnet in centre, and garnet settings of keystone form with debased animal pattern (little more than eyes) between: niello border. Also a bronze hairpin.

Diam.  $1\frac{5}{8}$  in.

Jutish; 6th century.

From Gilton, Kent (Grave 19).

*Inventorium Sepulchrale*, 9, pl. III, 1.

*Lent by the Free Public Museums, Liverpool.*

15. BUCKLE; bronze, with ring-and-dot pattern in panels and the lower part of the tongue usually called shield-shaped.

Width,  $1\frac{1}{4}$  in.

Frankish type, probably found in Kent.

*Lent by the Free Public Museums, Liverpool.*

16. BUCKLE; bone, the tongue working on a bronze rod, and the whole stained green by contact with bronze.

Width,  $1\frac{1}{4}$  in.

Jutish; 6th–7th century.

Probably from Kent.

*Lent by the Free Public Museums, Liverpool.*

17. TWO STUDS with shanks; silver, perhaps from a shield: each with a pair of interlaced animals with ribbon bodies in low relief. PLATE VI

Diam.  $\frac{3}{4}$  in.

A rare example of Salin's Style II (7th century) from England, probably Kent. Cf. Baudot, *Les Sépultures des Barbares*, pl. xi.

*Lent by the Free Public Museums, Liverpool.*



- PLATE VI 18. BROOCH; silver-gilt. Square-headed form with animal design and human faces on the bow-disk and lobes of the foot

Length,  $5\frac{1}{8}$  in.

Jutish; early 7th century.

From a grave at Bifrons, near Canterbury.

*Archaeologia Cantiana*, x. 313, pl.

*Lent by the Kent Archaeological Society.*

- PLATE VI 19. BROOCH; silver-gilt. Square-headed form with toothed lines of niello and garnet settings: animal pattern and border of heads with open jaws.

Length,  $4\frac{7}{8}$  in.

Jutish; 6th century.

From a cemetery at Sarre, Kent.

*Archaeologia Cantiana*, vi. 180, pl. vi, 1 (coloured).

*Lent by the Kent Archaeological Society.*

20. BROOCH; silver-gilt. Of circular form with central boss of shell or meerschaum, and the face covered with garnet cell-work (cloisonné) and gold filigree.

Diam.  $3\frac{3}{8}$  in.

Jutish; early 7th century.

Kennard Collection; probably from Faversham, Kent.

*Lent by the Fitzwilliam Museum, Cambridge.*

21. BROOCH; silver-gilt. Of circular form with star pattern of garnet and lapis-lazuli cell-work (cloisonné) on a gold filigree ground: centre missing.

Diam.  $1\frac{3}{4}$  in.

Jutish; about A.D. 600.

Kennard Collection; probably from Faversham, Kent.

*Lent by the Fitzwilliam Museum, Cambridge.*

22. SPHERE; crystal. In silver frame with slip-knot ring for suspension, found in same grave as the silver-gilt spoon with perforated bowl, niello and garnet inlay.

Diam.  $2\frac{1}{4}$  in.; length, 7 in.

Jutish; 6th century.

From Sarre, Kent.

*Archaeologia Cantiana*, v. 313, pl. 1, 7, and pl. II, 3.

Crystals and spoons have been found together more than once in England and northern France, but their purpose is obscure.

*Lent by the Kent Archaeological Society.*

23. NECKLACE; of twenty-four pear-shaped amethyst beads.

Jutish; 6th-7th century.

Found at Faversham, Kent.

From the Brent Collection.

*Lent by Lord Grantley.*

24. BROOCH; bronze, of saucer shape, decorated with a circular pattern, divided into four segments by leaf-shaped bars, with debased zoomorphic ornament between. A brooch of identical pattern is in Canterbury Museum.

Diam., 2 in.

Anglo-Saxon; 7th century.

Found at Faversham, Kent.

From the Brent Collection.

*Lent by Lord Grantley.*

#### CASE E

##### BEADS

1. BEADS; glass, from graves at Faversham and Stowting, Kent.

On twenty-four boards.

Anglo-Saxon; 6th century.

*Lent by Mr. Horace C. Beck.*

2. TWO BEADS; crystal, from Lakenheath, Suffolk.

Anglo-Saxon; 6th century.

*Lent by Mr. Horace C. Beck.*

3. BEADS; amber, from East Anglia.

Anglo-Saxon; 6th century.

*Lent by Mr. Horace C. Beck.*

4. BEADS; glass, from Barrington, Cambs.

Anglo-Saxon; 6th century.

*Lent by Mr. Horace C. Beck.*

5. ANNULAR BEAD; glass, from Lakenheath, Suffolk.

Anglo-Saxon; 6th century.

*Lent by Mr. Horace C. Beck.*

6. BEADS; blue glass, from a barrow (grave-mound) near Hay.  
Anglo-Saxon; 6th century.

*Lent by Mr. Horace C. Beck.*

7. AMULETIC NECKLACES (called GOUGAD-PATERAENNEU) from Brittany, uncertain date.

Though worn in Morbihan till recent times, some of these are of Merovingian date, and consist of crystal, amber, and glass beads, among the last being a large Merovingian specimen in the centre, one pre-Roman with key-pattern, and several of either Roman or post-Roman dates.

*Lent by Mr. Horace C. Beck.*

### CASE F

#### FRANKISH WEAPONS

- PLATE VII 1. SWORD; iron, with massive reeded handle of bronze, and stamped gold foil round the pommel as well as in eight panels of the stepped guard. At the mouth of the scabbard crossed bands of silver with beaded borders and four studs for attachment to the scabbard: traces of wood remain, also a roughly embossed chape.  
Length,  $35\frac{1}{2}$  in.  
Merovingian; probably 7th century.

- PLATE VII 2. KNIFE-SWORD (scramasax); iron, with heavy bronze handle almost covered with gold foil containing slabs of garnet in dotted frames. A cruciform pattern of garnet cell-work on the pommel, and alternate square and circular garnets inlaid on the guard, the back of which is stamped with concentric circles and engraved DEO GRAT(IA).  
Length,  $22\frac{1}{2}$  in.  
Merovingian; probably 7th century.

- PLATE VII 3. DAGGER of lozenge section; iron, with heavy bronze handle almost covered with gold foil, the front of the pommel having garnet cell-work representing a quadruped (an ox led to sacrifice?): the grip with scale pattern, and the guard decorated in front with garnets and embossed foil in cells.  
Length, 14 in.  
Merovingian; 7th or 8th century.

4. SWORD; iron, with massive bronze handle, single oval cabochon garnets on both faces of the pommel, a narrow gold band set with garnets round the middle of the grip, and a deep guard with coarse garnet cell-work and cabochon in front, two smaller stones at the sides, and embossed gold foil at back. The scabbard mouth has a bronze band with a narrower silver band set with garnets, and the pounced silver chape has gold edging. Traces remain of the wooden scabbard. PLATE VII

Length,  $34\frac{1}{2}$  in.

Merovingian; probably 8th century.

*Nos. 1-4 lent by Monsieur Adolphe Stoclet.*

### CASE G

#### IVORIES

The ivories catalogued below appeared at the exhibition of ivory carvings held at the Club in 1923, and the descriptions are taken with some alterations from the catalogue printed on that occasion; for brevity it will be referred to as B.F.A.C.

Ivories from the Christian East, mainly from Asia Minor, Syria, and Egypt, must have been imported in numbers to Western Europe. In the Merovingian and early Anglo-Saxon periods, as the present exhibition well shows, they had little effect upon indigenous art, which preferred formal design to figure subjects. Prof. Baldwin Brown has pointed out, however, that ivory carvings may have influenced the iconography of the Ruthwell and Bewcastle crosses at the end of the seventh century; and the Franks casket of the eighth century, in the British Museum, is native work. The early Christian period is represented by the beautiful carving (no. 1) showing an elk-fight, from the Liverpool Museum. The remainder date from the Carolingian Renaissance, which for the present purpose covers the period of the Ottonian Empire (936-1002). The most interesting are the fine diptych-leaf with a liturgical scene (no. 4), and the three panels with pierced background (nos. 6, 7, 8) belonging to a series of which a number survive in various collections. No. 2 derives from Early Christian art, but the multiplication of lines betrays the influence of the Carolingian illuminator. The lower scene of no. 5 is thought by Goldschmidt to be an imitation of the same subject on a famous ivory of about 400 in the Bavarian National Museum, but this view is not accepted in the catalogue of ivories in that museum.

A. B. T.



1. LEAF OF A DIPTYCH. Above are three personages seated in a tribune, the central figure holding a patera in his right hand, and the figure on the right the *mappa*. 'The scenes in the arena seem to be continuous; at the top is a dead elk, left from the last event, then below a fresh elk is let out of what is nowadays the *toril*, and charges one of the minor performers, who dodges behind a door. In the next scene the elk is given the spear by the *matador*, and below he is seen dying, while at the bottom a third elk is let out.' The border is composed of stiff, flatly treated acanthus. On the back are faint traces of a Greek (?) inscription written in ink.

Height, 11½ in. (29.5 cm.); width, 4¾ in. (12 cm.).

First half of the 5th century.

Roux, Brunet-Denon, Fejérváry, and Mayer Collections.

This extremely fine ivory was formerly ascribed to an earlier date, Pulszky suggesting, on insufficient grounds, that the central figure was the Emperor Philip the Arabian and the man on the right his son, who was associated with him in the consulate in A.D. 248. Maskell, while rejecting this suggestion, believed the diptych to be not later than the end of the 3rd century. Molinier, on the other hand, ascribes it to a 5th-6th century date and calls the personages magistrates.

There is a somewhat similar diptych leaf in the Museo Civico at Brescia, with a chariot race in place of the elk-fight; unfortunately the fragmentary inscription (LA)MPADIORUM does not fix the date, which has been much disputed. A date in the first half of the 5th century would be most suitable, from the point of view of style, for both ivories. They have been discussed by Mr. Maclagan in the *Antiquaries Journal*, iii (April, 1923), pp. 103-4.

As an illustration of an elk-fight conducted on the lines of a modern bull-fight this ivory is of peculiar interest. Elks were imported from Northern Europe for the arena at Rome, and the marvellously realistic representation of them suggests that the artist had had plenty of opportunity of seeing them.

Pulszky, pp. 16 ff. and p. 40; Maskell, p. 167; Westwood, p. 11, no. 37; Millin, *Voyages dans les Départements du Midi* (1807-11), i, p. 400; Molinier, *Les Ivoires*, p. 40, no. 51; W. Meyer, pp. 21, 34, 77, no. 41; Venturi, *Storia*, i, p. 363, fig. 335, and pp. 488, 490; A. Maskell, *Ivories*, p. 59, pl. v, 1; Graeven, *Römische Mitteilungen*, xxviii (1913),

p. 246; Cabrol, s.v. *Diptyques*, col. 1137, no. 51; s.v. *Élan*, col. 2587, fig. 4029.

Exhibited at Manchester, 1857; B.F.A.C., 1923, no. 25; Italian Art Exh., 1930, 718 d.

*Lent by the Free Public Museums, Liverpool.*

2. RELIEF. Christ, youthful and beardless, enthroned within a mandorla formed by a laurel wreath and an inner foliate border; in the corners are the Symbols of the Evangelists; the background is gilded and the whole enclosed in an acanthus border.

Height, 6 in. (15.5 cm.); width,  $5\frac{1}{4}$  in. (13.5 cm.).

Carolingian; 9th century.

Barrois and Ashburnham Collections.

This relief has been illustrated and described both by Mr. Dalton (*McClellan Catalogue*, no. 34) and by Dr. Goldschmidt (i, no. 7). The latter includes it in the 'Ada group' of Carolingian ivories, so called from its relationship to a manuscript of the Gospels at Treves illuminated for the Abbess Ada in 800; various centres have been suggested for this group which probably originated in the Middle Rhine or Moselle district. The group was strongly influenced by Early Christian art; the head of Christ on this relief with its long curling hair might almost belong to a fifth-century sarcophagus; but the restless folds of the drapery proclaim its origin. The shell-like form of the nimbus is characteristic.

B.F.A.C., 1923, no. 35.

*Lent by the Fitzwilliam Museum, Cambridge.*

3. RELIEF. The Ascension. Christ rises with outstretched arms and fluttering drapery towards the Hand of God the Father which issues from a cloud above; below is a group of six apostles gazing upwards, and to the left a tree. There is a narrow border of stiff acanthus leaves.

Height,  $3\frac{5}{8}$  in. (9 cm.); width,  $2\frac{3}{8}$  in. (6 cm.).

Carolingian; 9th–10th century.

Fejérváry and Mayer Collections.

This relief is illustrated by Dr. Goldschmidt (i, no. 127) with two others, in the Victoria and Albert Museum (cast exhibited), and at Berlin; together they probably formed part of a book-cover with metal mounts.

Pulszky, p. 45; Maskell, p. 169; Westwood, p. 142, no. 312; Gatty, p. 15, no. 30; Graeven, i, no. 2; Nelson in the *Connoisseur*. xxv (1909), p. 108, fig. 1.

B.F.A.C., 1923, no. 39.

*Lent by the Free Public Museums, Liverpool.*

4. LEAF OF A DIPTYCH. A representation of the first part of the Mass; in the centre is an archbishop in chasuble and pallium, his right hand raised as if directing the chant of the priests grouped below him; his left holds open a book which rests on a desk at his side, carved with double arches in two tiers. On the leaves of the book is engraved in cursive characters the introit for the first Sunday in Advent, 'Ad te levavi animam meam'. Behind the prelate's head is a scalloped niche, and above are five deacons in front of a similar niche. At the top and bottom are represented the walls and towers of a town. The border is of finely carved acanthus.

Height, 13 $\frac{1}{8}$  in. (33.5 cm.); width, 5 $\frac{3}{8}$  in. (13.5 cm.).

Carolingian; 9th-10th century.

Spitzer Collection.

The later part of the Mass is represented on the other leaf at Frankfort (photograph exhibited); both are illustrated by Mr. Dalton (*Catalogue of the McClean Bequest*, no. 35) and by Dr. Goldschmidt (i, nos. 120, 121) with copious bibliographies; another relief, apparently by the same hand, representing St. Gregory and his scribes (Goldschmidt, i, no. 122) is at Heiligenkreuz in Austria. The diptych has also been described, from the liturgical point of view, in Cabrol, s. v. *Concélébration liturgique*, cols. 2476 ff. (with plate).

The work, though large in conception, is unusually careful and precise in detail. Both as an artistic and as an historical document this magnificent diptych is almost unrivalled among Carolingian ivories.

Molinier, *Les Ivoires*, p. 133, pl. xii; Pelke, *Elfenbein* (1920), pp. 126, 127, figs. 78, 79; Maskell, *Ivories*, p. 137, pl. xxvi.

B.F.A.C., 1923, no. 38.

*Lent by the Fitzwilliam Museum, Cambridge.*

5. RELIEF. Above is the Crucifixion with the mourning Virgin and Longinus on the left, and St. John and Stephaton to the right; above the arms of the cross are busts personifying the Sun and Moon. Below

are the Maries at the Sepulchre, which is represented by an arched cupola on a square base upon which leans a sleeping soldier; another lies on the ground in front; the angel, seated in front of the tomb, speaks to the three women who approach from the right. There is a border of acanthus foliage.

Height,  $6\frac{1}{4}$  in. (16 cm.); width,  $4\frac{1}{4}$  in. (11 cm.).

Carolingian; 9th century.

Fejérváry and Mayer Collections.

Dr. Goldschmidt illustrates this ivory and gives a full bibliography (i, no. 139); he describes it as allied to a group connected with an ivory relief on the cover of a Psalter at Paris illuminated for Charles the Bald (800-70) by Liuthard; this 'Liuthard group' of ivories has been associated with the Amiens and Rheims districts, and should probably in any case be localized in the north-east of France. The iconography of the lower portion closely resembles that of the same scene on the very beautiful late fourth-century ivory at Munich (Goldschmidt, i, fig. 27) with the Ascension and the Maries at the Tomb. A portion of a leaf of an earlier diptych has been utilized for this relief, on the back of which may be seen the holes for the hinge and the panel sunk for the wax. Dr. Goldschmidt illustrates a similar relief with the Ascension at Berlin (i, no. 140) carved apparently from the remaining piece of the same diptych leaf and suggests that these two ivories formed the front and back of a book-cover.

Garrucci, *Storia dell' Arte Cristiana*, vi, pl. 459, 3; Pulszky, pp. 44, 45; Maskell, p. 169; Westwood, p. 105, no. 239; Gatty, p. 14, no. 29, pl. vii; Graeven, i, no. 1; Volbach, *Elfenbeinarbeiten*, p. 81, no. 103; Die Bildwerke des Bayerischen Nationalmuseums, iv. *Die Bildwerke in Elfenbein &c.*, by R. Berliner, Augsburg, 1926, no. 1.

Exhibited at Manchester in 1857; B.F.A.C., 1923, no. 40.

*Lent by the Free Public Museums, Liverpool.*

6. RELIEF. Christ, carrying the roll of a book, speaking to the Apostles. The background is pierced with small equal-armed crosses; there is a wide plain border.

Height, 5 in. (13 cm.); width,  $4\frac{5}{8}$  in. (12 cm.).

Carolingian; 10th century (perhaps 962-73).

Fejérváry and Mayer Collections.



Dr. Goldschmidt illustrates this relief, and the two following, among a series of ivories (sixteen in all) with scenes from the Life of Christ (ii, nos. 4-17, and iii, nos. 301-3) which he ascribes to artists working at Milan or at Reichenau. The British Museum, the Louvre, the Musée Vivenel at Compiègne, the Le Roy Collection at Paris, the Museum of Darmstadt, and the Abbey of Seitenstetten each have one; the Museum at Munich has three, and the Library at Berlin four.

The reliefs may have formed part of an altar-frontal, such as the ivory *Paliotto* at Salerno or that represented on the Carolingian ivory panel at Frankfort (see no. 4). Dr. Goldschmidt suggests that they were perhaps a gift made by the Emperor Otto I (962-73) to the Cathedral at Magdeburg. Mr. Dalton has described the series (*Catalogue of Ivory Carvings . . . in the British Museum*, no. 55) as North German, probably Saxon, work of the 10th century.

Goldschmidt, ii, no. 8; Maskell, p. 170, no. 7; Westwood, p. 142, no. 312 (c); Graeven, i, nos. 2-3; Gatty, p. 17, nos. 40-3; Nelson, in the *Connoisseur*, xxv (1909), p. 109, figs. 2, 3; B.F.A.C., 1923, no. 41.

Exhibited at Manchester in 1857.

*Lent by the Free Public Museums, Liverpool.*

7. RELIEF. St Peter taking the tribute money from the mouth of the fish. He kneels looking back to Christ who touches him on the shoulder; behind is a group of Apostles. The background is pierced with a chequered pattern; there is a wide plain border.

Height, 5 in. (13 cm.); width,  $4\frac{5}{8}$  in. (12 cm.).

Carolingian; 10th century (perhaps 962-73).

Fejérváry and Mayer Collections.

See note on no. 6. Goldschmidt, ii, no. 11.

B.F.A.C., 1923, no. 42.

*Lent by the Free Public Museums, Liverpool.*

8. RELIEF. Christ and the Woman taken in Adultery. Christ, seated to the left, bends down to write on the top of the footstool on which his feet are resting, with a group of Apostles behind him; the woman and her accusers stand facing him. The background is pierced with windows; there is a plain border, which has been cut down all round, making this relief smaller than the others.

Height,  $4\frac{1}{4}$  in. (11 cm.); width, 4 in. (10 cm.).

Carolingian; 10th century (perhaps 962-73).

Mayer Collection.

See note on no. 6. Goldschmidt, ii, no. 13.

B.F.A.C., 1923, no. 43.

*Lent by the Free Public Museums, Liverpool.*

In addition to the above, two very well-known Early Christian ivories of the fifth century, not previously shown at the Club, from the Municipal Christian Museum at Brescia and the National Museum (Bargello), Florence, respectively, have been kindly lent for this exhibition by the Italian Government and the Museums concerned.

9. DIPTYCH. Love scenes. Left leaf: under an arch on twisted columns with scallop in the tympanum, Diana caressing Endymion, a Cupid placing wreaths on their heads; behind, a curtain on a rod. Right leaf: under a similar arch Hippolytus reading love-poems from tablets to Phaedra; Cupid pointing a torch at her. PLATE VIII

Perhaps Roman; 5th century.

The figure beside Diana is sometimes described as Virbius.

Venturi, *Storia dell' Arte Italiana*, i, p. 499, and fig. 356; Cabrol, *Dict.* ii, columns 1149, 1150, and iv, columns 1141, 1142 (bibliography); Royal Academy, as above, Cat., no. 718 b.

Height, 10 in. (25.4 cm.).

*Lent by the Municipal Christian Museum, Brescia.*

10. DIPTYCH. Left leaf: Adam in Paradise. He is seen seated in the upper part, the branch of a tree in his left hand. Beside him, an eagle on a tree. Below, fourteen animals including a lion, elephant, boar, horse, goat, snake, &c., among foliage. Right leaf: Scenes from the Life of St. Paul. On the top, St. Paul seated on a curule chair, his right hand raised in benediction, his left holding a roll, between, two men with book and roll respectively. In the middle, St. Paul at Melita. On the left he shakes the viper off him into the fire below, in the middle stands a bearded man with right hand upraised: beyond, two men, one with short sword and upraised right hand (Acts xxviii). At the bottom, an attenuated figure supported by another man; another PLATE IX

sick person supported by a bearded man looks up at the miracle of St. Paul.

Height,  $11\frac{1}{2}$  in. (29.2 cm.).

Late 5th century.

It is uncertain whether this diptych is to be assigned to Italy or to the Christian East. As Mr. Dalton points out (*East Christian Art*, p. 203) the migration of artists and therefore of styles introduces confusion, and makes attribution difficult; local styles cannot be distinguished unless they are of clearly marked individuality.

Venturi, *Storia dell' Arte Italiana*, i, p. 504 and fig. 385; Dalton, *Byzantine Art and Archaeology*, p. 195 (bibliography given) and figs. 116, 117; Royal Academy, *Exhibition of Italian Art*, Cat., no. 718 a.

*Lent by the National Museum (Bargello), Florence.*  
(Carrand Collection.)

#### CASE H

##### SCANDINAVIAN (NORWAY); 8TH-10TH CENTURY

- PLATE X 1. TORTOISE BROOCH; bronze, engraved decoration of the later Vendel Style.  
Length,  $2\frac{1}{4}$  in.  
8th century.  
Found in a cairn at Naervik, county Hordaland.  
*Lent by the Museum, Bergen.*
2. TORTOISE BROOCH; bronze, decoration partly cast, partly engraved, initial stage of the Oseberg Style.  
Length,  $3\frac{1}{2}$  in.  
Early 9th century.  
Found in a mound at Vangsnes, county Sogn and Fjordane.  
*Lent by the Museum, Bergen.*
- PLATE X 3. SYMMETRICAL LONG BROOCH; bronze, cast with animal ornament. Traces of gilding.  
Length,  $5\frac{1}{2}$  in.  
Middle of 9th century.  
Found at Hundorp, county Opland.  
*Lent by the University Museum, Oslo.*

4. TORTOISE BROOCH; bronze, decorated with engraved animal patterns of the later Vendel Style.

Length,  $3\frac{1}{4}$  in.

Late 8th century.

Western Norway, locality unknown.

*Lent by the Museum, Bergen.*

5. TORTOISE BROOCH; bronze, with cast decoration. Oseberg Style.

Length, 4 in.

Early 9th century.

Found at Berg, county Vestfold.

*Lent by the University Museum, Oslo.*

6. TORTOISE BROOCH; bronze, cast with animal patterns.

PLATE X

Length,  $3\frac{1}{2}$  in.

Middle of 9th century.

Found at Hovinsholm, county Hedemark.

*Lent by the University Museum, Oslo.*

7. TORTOISE BROOCH; bronze, cast with openwork animal ornament, overlying a plain inner shell. The ornament is gilt and partly silvered; the panels are lined by stripes of spun silver strings and have remains of applied silver knobs in the corners. Late Oseberg Style.

PLATE X

Length,  $4\frac{1}{4}$  in.

Latter half of 9th century.

Found in a grave at Vinjum, county Sogn and Fjordane.

*Lent by the Museum, Bergen.*

8. TORTOISE BROOCH; bronze, large and heavy, with cast and chiselled ornament.

Length,  $4\frac{1}{8}$  in.

Middle of 9th century.

Found in a cairn at Baerdal, county Sogn and Fjordane.

*Lent by the Museum, Bergen.*

9. TORTOISE BROOCH; bronze, with highly moulded animal decoration and remains of spherical silver bosses. Oseberg Style.

Length,  $3\frac{3}{4}$  in.



Early 9th century.

Found in Hauge churchyard, county Sogn and Fjordane.

*Lent by the Museum, Bergen.*

PLATE X 10. TORTOISE BROOCH; bronze, with openwork ornament of the Borre Style.

Length,  $4\frac{1}{4}$  in.

Late 9th century.

Found at Aenes, county Hordaland.

*Lent by the Museum, Bergen.*

PLATE X 11. TREFOIL BROOCH; bronze, cast with highly moulded animal ornament of the Borre Style.

Width, 3 in.

Late 9th century.

Norway. Locality unknown.

*Lent by the University Museum, Oslo.*

12. TREFOIL BROOCH; bronze, with cast animal ornament and a central projecting knob specially applied. Borre Style.

Width,  $2\frac{3}{8}$  in.

About 900 A.D.

Found at the city of Hamar, county Hedemark.

*Lent by the University Museum, Oslo.*

PLATE X 13. ORNAMENT; bronze, cast with openwork decoration of animals in the Jellinge Style.

Length,  $2\frac{1}{4}$  in.

10th century.

Found in a grave at Bu, Hardanger, county Hordaland.

*Lent by the Museum, Bergen.*

14. TREFOIL BROOCH; bronze, decorated with three grotesque faces. Borre Style.

Width,  $2\frac{3}{8}$  in.

About 900 A.D.

Found at Kvarberg, county Opland.

*Lent by the University Museum, Oslo.*

15. TREFOIL BROOCH; bronze, with cast and chiselled ornaments, PLATE X  
transition from Borre Style to Jellinge Style.

Width,  $3\frac{1}{4}$  in.

Early 10th century.

Blaker, county Opland.

*Lent by the University Museum, Oslo.*

### CASE I

#### VIKING (OSEBERG, ETC.)

1. ARMLET; silver. Of penannular form, massive, broad at the middle, diminishing in width towards the ends. It is decorated with punched designs. In the middle are three rows of quatrefoils; and at each end a cross between transverse bars.

Diam. 3 in.

Viking; 9th century.

Found at Cuerdale, near Ribchester, Lancashire, 1840.

The hoard is described in *Archaeological Journal*, iv (1847), pp. 111, 189.

*Lent by Lord Grantley.*

2. SPEAR-HEAD; iron, with cross-bar and original pins for the shaft, the socket damascened with an interlacing pattern of silver and copper in the Viking style.

Length, 17 in.

Found in the River Ouse near Ely.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

3. BRACELET; silver, one hooked end imperfect. It is stamped with two rows of 'spearhead' motives.

Viking; 9th-10th century.

Found with No. 1 at Cuerdale, near Ribchester, Lancashire.

*Lent by Lord Grantley.*

4. CARVED COPIES of the wooden fragments discovered in the Oseberg ship-burial (on Oslo Fiord, Norway), of posts with terminals in the form of monsters' heads. PLATE XI

(i) Academic style (*Osebergfundet*, iii, p. 70).

(ii) Baroque style (*ibid.*, p. 124).

The burial, supposed to be that of Queen Asa, dates from about A.D. 850, but some of the objects were of earlier date.

The Oseberg carvings have been briefly described by Haakon Shetelig also in the Viking Society's *Saga-Book*, vol. x.

*Lent by the University Museum, Oslo.*

5. BEADS; glass and one of bronze, from Sweden and Baltic islands, on five boards.

Viking; 9th-10th century.

*Lent by Mr. Horace C. Beck.*

6. A SMALL SCULPTURE in jet, carved to represent two animal figures in the Oseberg style.

Diam.  $1\frac{1}{2}$  in.

Early 9th century.

Found on the sea-shore at Fresfjord, county Moere.

*Lent by the Museum, Bergen.*

7. A SMALL SCULPTURE in jet, carved to represent an animal figure, probably a charm in the Oseberg style.

Height,  $1\frac{7}{8}$  in.

Early 9th century.

Found at Vold, county Sogn and Fjordane.

*Lent by the Museum, Bergen.*

8. CHEQUER GLASS BEAD, BRONZE BOX BROOCH, AND TWO PINS, from a grave in Gotland, Baltic.

Viking; 9th century.

*Lent by Mr. Horace C. Beck.*

### CASE J

#### CELTIC METALWORK (8TH-10TH CENTURY)

#### FOUND IN NORWAY

- PLATE XII 1. CAST MOUNT; bronze, highly gilt, decorated with eight projecting animal figures and central setting of amber.

Length, 3 in.

Found at Meløy, county Nordland.

*Aarsberetning*, 1899, p. 116, No. 80. fig.

*Lent by the Museum, Bergen.*

- PLATE XII 2. BROOCH; gilt bronze, of circular form, cast with decoration of scroll ornament.

Diam.  $2\frac{1}{8}$  in.

Found at Brekke (Sognefjord), county Sogn and Fjordane.

*Lent by the Museum, Bergen.*

3. PART OF A MOUNTING; bronze, cast with two animal figures projecting from the surface which is filled with scrolls and animal ornaments. PLATE XII

Length,  $2\frac{1}{4}$  in.

Found at Vatne, county Hordaland.

*Aarsberetning*, 1879, p. 242, pl. ix, 53.

*Lent by the Museum, Bergen.*

4. PART OF A RECTANGULAR MOUNTING; bronze, highly gilt, with three large animal heads projecting boldly from the surface; engraved animal ornament; set with an amber globe. PLATE XII

Length,  $3\frac{1}{2}$  in.

Found at Romfo, county Moere.

Rygh, *Norske Oldsager*, fig. 632. Several other Irish finds in Norway are cited by Johs. Bøe in *Bergens Museums Aarbok*, 1924-5.

*Lent by the University Museum, Oslo.*

5. CAST MOUNTING; bronze. It consists of a circular plaque with two projecting arms; the latter are decorated each with one animal, the central part with a fine pattern of scrolls and trumpets. PLATE XII

Width,  $2\frac{1}{4}$  in.

Found at Meløy, county Nordland. *Lent by the Museum, Bergen.*

6. CAST MOUNTING; bronze, richly gilt, decorated with animal ornament, scrolls, and plated patterns; two settings, now empty, probably destined for pieces of amber. PLATE XII

Length,  $2\frac{5}{8}$  in.

Found at Seim (Røldal), county Hordaland.

Rygh, *Norske Oldsager*, fig. 629. *Lent by the Museum, Bergen.*

7. BROOCH; cast bronze, consisting of a round central panel with four projecting arms. The central panel is decorated with an exquisite scroll pattern and a setting, now empty, for glass or amber. The bronze has been somewhat bent and damaged on the funeral pyre. PLATE XII

Width,  $2\frac{1}{2}$  in.

Found in a grave at Eide (Norddalen), county Moere.

*Lent by the Museum, Bergen.*



## CASE K

## CELTIC (IRELAND)

## 1. CUMDACH, OR BOOK-SHRINE OF ST. MOLAISE'S GOSPELS, A.D. 1001-25.

This Case or Book-shrine was made for a copy of the Gospels, believed to have belonged to St. Molaise (died A.D. 563), founder of the Monastery on the Island of Devenish, Lough Erne. The Monastery of Devenish, one of the most important ecclesiastical settlements in Ireland, continued to be a place of note down to the 15th century. The manuscript for which this case was made is not now known to exist.

The following inscription is engraved on three sides of the bottom of the case:—+ŌR DO . . . NFAILAD DOCHOMAREV MOLASI LASAN . . . . . INCŪTACHSA DO . . . INLAN + 7 DO GILLUBAITHÍN CHERD DORIGNI ĪGRESA.

Translation:—A prayer for [Cen]nfaelad, the successor of Molaise, by whom this case (was made), for . . . and for Gilla Báithín, the artisan who did the work.

Cennfaelad, Abbot of Devenish, succeeded Cathalan Ua Corcraín as Abbot in the year 1001, and his death is recorded in the Annals of the Four Masters, and in the Annals of Ulster, at the year 1025. It thus appears that the shrine was made some time between the years 1001 and 1025. The case is formed of plates of bronze, covered with silver plates, inlaid with panels of interlaced ornament in gold. The design on the front face consists of an Irish cross, in the outer quarters of which are representations of the symbols of the four Evangelists. The names of the symbols, Leo, Aquila, Homo, can still be read, also those of the Evangelists, Marc, Johan, Math, Lucas. On the left end of the case is the figure of an ecclesiastic holding a book, probably St. Molaise. This *cumdach* was preserved in the hereditary keepership of the O'Mithidein's or Meehan's, of Ballaghameehan, in North Leitrim. In 1859 the Roman Catholic Bishop of Kilmore, Dr. Browne, urged the transference of the *cumdach* from the parish to the safer custody of the Royal Irish Academy. It was accordingly obtained from the oldest representative of the family, Charles Meehan, of Latoon, near Manorhamilton, and it was handed over to the guardianship of the Academy on Whit Monday of that year. An outer mahogany case for the better protection of the reliquary, made about 1840, remains in the

possession of one of the family, the Rev. Joseph Meehan, of Manorhamilton.

Height,  $4\frac{5}{8}$  in.; width,  $3\frac{1}{4}$  in.; length,  $5\frac{5}{8}$  in.

This shrine was described with complete engravings in 1871 for the Society of Antiquaries of London (*Archaeologia*, xliii, 144).

*Lent by the Royal Irish Academy.*

2. TWO PATENAS; silver. (1) fluted; (2) parcel gilt.

PLATE XIII

Both were found in an old wall near the ruined church of Taghmon, Co. Westmeath, and are of Eastern origin.

Diam. (1)  $6\frac{3}{4}$  in.; (2) 5 in.

About A.D. 900.

*Lent by the National Museum of Ireland.*

3. CRUCIFORM PLAQUE; bronze, with remains of silver inlay.

On each arm is engraved a figure. Jewel setting in centre vacant.

Width,  $4\frac{15}{16}$  in.

Found in the old Church of St. Colman, Cloyne, Co. Cork.

*Lent by the Royal Irish Academy.*

4. BULLA; gold. It is decorated in repoussé work. Within a fine beaded border are four large bosses alternating with four groups of three smaller bosses arranged on a stalk; in the middle is a fifth large boss surrounded by a fine beaded ring. It is perforated for attachment.

Diam.  $1\frac{3}{16}$  in.

Celtic.

Found in Ireland.

*Lent by Lord Grantley.*

5. PIN; bronze. Of ring-headed type with the hoop decorated with red enamel.

Length,  $3\frac{1}{4}$  in.

Celtic; 6th century.

*Lent by Captain E. G. Spencer-Churchill.*

6. BROOCH; silver. Of penannular form with flattened terminals, each decorated with four rosettes in low relief.

Diam.  $1\frac{1}{2}$  in.

Celtic; 8th-9th century.

Found in Ireland.

*Lent by Lord Grantley.*

7. BROOCH; silver. Of the penannular 'thistle' type.

Diam.  $2\frac{3}{4}$  in.

Early 10th century.

Found near Ballynolan, 1835.

*Lent by Mr. A. John Hugh Smith.*

8. BROOCH; silver. Of the penannular 'thistle' type.

Diam.  $2\frac{3}{8}$  in.

Early 10th century.

Found in a bog at Ballymoney, Co. Antrim.

*Archaeologia*, xvii, pl. xxv, 333; *Proc. Soc. Antiq.* xxi. 69.

*Lent by the Society of Antiquaries.*

9. BROOCH; silver, consisting of a pendant lozenge-shaped head (with central horseshoe aperture and long slender pin). Animal-headed finials, raised interlaced ornamentation, lower portion of pin octagonal with engraved ornamentation.

Length, 3 in.

About A.D. 850.

Said to have been found in Co. Kilkenny.

*Lent by the Royal Irish Academy.*

- PLATE XIV 10. BROOCH; silver, with settings of gold and amber.

Length,  $4\frac{1}{2}$  in.

Late 8th century.

Found in the neighbourhood of Roscrea, Co. Tipperary.

*Lent by the Royal Irish Academy.*

11. BROOCH; silver. There is a hardly noticeable inscription slightly cut or scored on the back which reads 'OR AR CHIRMAC' ('a prayer for Kerwick' or 'Kirby').

Length,  $6\frac{3}{8}$  in.

About A.D. 850.

Found at Killamery, Co. Kilkenny, in 1858.

*Lent by the Royal Irish Academy.*

12. BROOCH; silver. On the back are four lines of Ogham writing. It is the only specimen so inscribed. They have been read (by Brash)

MINODOR MUAD

CNAEMSEACH CEELLACH

MAEALMAIREA

MAEALUADAIG MAEALMAIREA

The inscription with the exception of the second word apparently consists of proper names only.

Length, 5 in.

Early 10th century.

Said to have been found at Ballyspellan, Co. Kilkenny in 1806.

*Lent by the Royal Irish Academy.*

- 13 and 14. PENANNULAR BROOCH AND TORC (twisted collar); silver.

Brooch, diam.  $4\frac{1}{8}$  in.; Torc, diam.  $5\frac{1}{2}$  in.

10th century.

Found together in a rock-crevice on Orton Scar, Crosby Ravensworth, Westmorland, 1847.

*Archaeologia*, xxxiv, pl. xxxviii, 446; *Proc. Soc. Antiq.*, 1st ser., ii. 166.

*Lent by the Society of Antiquaries.*

15. BROOCH; silver-gilt. Generally known as the 'Queen's Brooch', PLATE XIV a copy of it having been presented to Queen Victoria. The two small human heads at the junction of the ring-plates are noteworthy.

Diam.  $5\frac{1}{8}$  in.

About A.D. 800.

Said to have been found in Co. Cavan.

*Lent by the Royal Irish Academy.*

16. BROOCH; silver.

PLATE XIV

Diam.  $4\frac{1}{2}$  in.

Late 8th century.

Said to have been found at Kilmainham, Co. Dublin.

*Lent by the Royal Irish Academy.*



## CASE L

## FRANKISH

1. THREE HAIRPINS; bronze. With faceted expansion towards the head which is spoon-shaped for toilet use.

Length, 10 in.

Frankish; 7th century.

From cemeteries in Normandy.

*Lent by Comte O. Costa de Beauregard.*

2. PIN; bronze, tapering from the moulded head, slight decoration on shaft.

Frankish; 6th century.

From Picardy.

*Lent by Comte O. Costa de Beauregard.*

3. BUCKLE-PLATE; bronze, with five bosses and coarse interlacing of animal forms.

Frankish; 7th century.

From Dreslincourt, Oise.

*Lent by Comte O. Costa de Beauregard.*

4. BROOCH; gilt bronze, with high arched bow, and three knobs on the cross-bar, the foot with raised ornament on bevelled edges.

Roman, 4th century.

From Arras, Pas-de-Calais.

*Lent by Comte O. Costa de Beauregard.*

- PLATE XV
5. BUCKLE; tinned bronze. In three pieces with engraved decoration, and two (originally three) bosses on the plate, which has the same outline as the root of the tongue.

Frankish; 7th century.

From a cemetery, Bois Robert, Seine Inférieure.

*Lent by Comte O. Costa de Beauregard.*

6. BUCKLE-PLATE; bronze. Of large size, originally with ten bosses, interlacing in two panels and animal forms at the end.

Frankish; 7th century.

From Creully, Calvados.

- 7 & 9. PAIR OF BROOCHES; silver-gilt. Radiate form with garnets round the head and niello along the middle of the foot. PLATE XVI

Frankish; early 6th century.

From Picardy.

*Lent by Comte O. Costa de Beauregard.*

8. BROOCH; silver-gilt, with garnets on head and at end of foot, lattice and zigzag patterns. PLATE XVI

Frankish; early 6th century.

From Picardy.

*Lent by Comte O. Costa de Beauregard.*

10. NECKLACE OF BEADS; glass, with one of amber and two of the Roman 'melon' type.

Frankish; 6th or 7th century.

From cemetery at Chavigneu, Aisne.

*Lent by Comte O. Costa de Beauregard.*

11. BUCKLE with plate and counterplate; tinned bronze. Ring-and-dot pattern on the loop, a human mask on root of tongue, and ribbon animal forms on the plates in Salin's Style II. PLATE XV

Frankish; 7th century.

From a cemetery in Somme Dépt.

*Lent by Comte O. Costa de Beauregard.*

## CASE M

### ANGLO-SAXON and FRANKISH COINS

Artistically and numismatically Anglo-Saxon coins fall into two periods, the turning-point of which corresponds to the adoption by Offa (A.D. 757-96) of the penny or denarius type instituted by Pepin (A.D. 752-67). To the earlier period belong the coins known as 'sceattas' and a few gold coins imitating the Frankish trientes. The largest class consists of copies of Roman and Byzantine types; those following Frankish models are less common. In both it is recognized by those who have studied the series that the Anglo-Saxon moneyers were inferior to their Frankish contemporaries as mere copyists. It is in a third class, on which appear dragons, birds, and various other motives, such as wheels, annulets, and the like, that the Anglo-Saxon

moneyers show themselves in a very favourable light. Their work is distinguished by the skill and accuracy which so often stamps the products of the Anglo-Saxon goldsmiths who, as the Crondall hoard suggests, may actually have struck many of the coins. In this class the moneyers not only gave full rein to their imagination and fancy in modifying older types, but exhibit a lively inventiveness in the creation of new ones. Small as the coins are, the feeling for and the appropriate use of design stands out upon them in a marked degree.

In the second period the style of the coinage, owing to the adoption of the penny type by the Western world, changes abruptly, and the sceatta is ousted as the medium of exchange. But on the new coins the same superiority of workmanship, the same originality in the choice of design, still manifest themselves in the Anglo-Saxon series. The heads which are often employed on the obverse, though apparently based on Roman models, are marked by a strong Anglo-Saxon individualism, while the types adopted for the reverses, simple in most cases, but quite ornate in others, are characterized by the same creative and decorative feeling as before. See the Introduction to Grueber's *Handbook to the Coins of Great Britain and Ireland*, and G. Baldwin Brown, *The Arts in Early England*, iii, Chap. II.

E.T.L.

1. COINS (SCEATTAS) of the Early Anglo-Saxon period.

(i) Gold; probably imitated from Roman and Merovingian coins; some with runic inscriptions, e.g. 1, of Peada of Mercia (A.D. 655-657).

(ii) Silver; imitations of Roman coins, one, 1, with the London mint-name; some with runic inscriptions, e.g. 3, of Æthelred of Mercia (A.D. 675-704).

Anglo-Saxon; 7th-8th century.

*Lent by Lord Grantley.*

PLATE XX 2. JEWELLED GOLD CLASPS and GOLD COINS forming part of a hoard found at Crondall, Hampshire, 1826. If correctly attributed, the coin (1) of Eadbald of Kent (A.D. 614-40) suggests a date about A.D. 650 for the hoard.

(A) Pair of clasps, probably from a purse; gold with cloisons set with garnets and with chains of fine plaited gold wire. (See J. G. Akerman, *Archaeological Index*, frontispiece, fig. 5.)

(B) Coins, gold; partly Merovingian, partly imitations of Roman

or Merovingian. Some bear runic inscriptions (2 and 3); one the London mint-name (4).

(C) Two flans, gold; for striking coins.

Anglo-Saxon; 7th century.

Publ. in *Numismatic Chronicle*, vi. 171, and n.s., x. 164; pl. xii-xiii. Some of the coins are illustrated in Kenyon, *Gold Coins of England*, frontispiece.

*Lent by Lord Grantley.*

3. SILVER PENNIES OF THE LATER SAXON KINGS with names of moneyers.

(1-2) Offa (A.D. 757-96) by Ciolhard and Ealred.

(3) Alfred (A.D. 871-901); with London monogram.

(4-6) Edward the Elder (A.D. 901-25); 4 by Wulfred; 5, with building, by Eadmund; 6, with 'Hand of Providence', by Thurmod.

(7) Æthelstan (A.D. 925-41), with building, struck at Winchester.

Saxon; 8th-10th century.

*Lent by Lord Grantley.*

4. BRacteate; silver. Bust of king to left, bearing a sceptre (?); behind, a cross. Round the border: EADWARD REX ANGLORVM. It appears to have formed the centre of a brooch. The style of the figure and of the legend suggest that it is intended to represent Eadward II ('the Martyr', A.D. 975-9).

PLATE XVII

Diam.  $1\frac{1}{2}$  in.

*Lent by Messrs. A. H. Baldwin & Sons.*

CASE N

SCANDINAVIAN, GOTHIC, FRANKISH, TEUTONIC, &c.

1. FRAGMENT OF A SWORD-SHEATH; silver, richly ornamented

PLATE XVIII

with figure-subjects in embossed-foil technique. Below the mouth is the figure of a warrior with an animal's head. The figure has in his right hand a javelin and in his left a large sword: from his waist hangs a scramasax (sword-knife) in a fluted sheath. Below the figure is a narrow rectangular field with animal ornament. The middle portion of the sheath is divided by a vertical decorated border into two panels in which are three grotesque animals. The lower portion shows in the middle a square field with four spirally interlaced animal forms; on the left, in the narrow space at the side, is an animal's foot, and on the



right may be seen the lower part of a standing human figure. The fragment is about a third of the original length.

Length (without handle of the sword),  $10\frac{7}{8}$  in. (27·8 cm.).

Scandinavian; about A.D. 550–650.

Found at Gutenstein in Baden in a 'Reihengrab'.

J. F. Naue, *Mitt. der Anthropol. Gesellsch. in Wien*, xix (1889), p. 1, figs. 155–67.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

- PLATE VI 2. BROOCH; silver. It has a large gold-plated rectangular head and three-lobed foot. On the foot two large animal-heads facing downwards, biting. Animal ornament on head and foot, in which are five garnet settings.

Length,  $4\frac{7}{8}$  in. (12·4 cm.).

Anglo-Saxon; 6th century.

Found at Herpes (Courbillac), Dépt. Charente, France.

Salin, *Die altgermanische Tierornamentik*, fig. 139; figured in colours, Barrière-Flavy, *Les Arts industriels*, pl. B<sup>2</sup>.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

3. BELT-BUCKLE; iron, inlaid with interlaced ornament in gold and silver. Of large size with shield-shaped tongue.

Length,  $15\frac{1}{2}$  in. (39·5 cm.).

Merovingian; 7th century. Found at Andernach.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

- FRONTISPIECE 4. BROOCH; gold foil. Of circular form with a gold pin and long holder. The upper surface is decorated with filigree ornament and seventeen coloured glass settings. On the back, a plate of a white material resembling faience.

Diam.  $2\frac{1}{2}$  in. (6·5 cm.).

Merovingian; 6th century. Found in France.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

- PLATE XV 5. TWO BROOCHES; gold-plated silver, with rectangular head and oval foot. At the end of the foot a large animal-head. The head, bow, and foot of the brooches are decorated in the 'chip-carving' style (*Keilschnitt*) with ribbon interlacing and linear ornament.

Length, 4 in. (10 cm.).

Merovingian; 6th century.

Found in the Rhineland.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

6. CHAIN; gold, with five pendants of plated gold beads, and coloured stones. The terminals of the chain are heart-shaped, with pierced scroll ornament. FRONTISPIECE

Length,  $9\frac{5}{8}$  in. (24.5 cm.).

Visigothic?; 5th-7th century.

Found in Spain.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

7. ARMLET; gold. It is hollow, and of penannular form with thickened clubbed ends decorated with engraved imbrications and interlacings. PLATE XIX

Diam.  $3\frac{3}{8}$  in. (8.5 cm.); weight, 79.1 grammes.

Lombardic?; 6th-7th century.

Found in Benevento, Southern Italy.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

8. CHAIN; gold, with a cruciform pendant of gold foil with stamped ornament. PLATE XX

Length, 6 in. (15.2 cm.).

Lombardic; 6th-8th century.

Found in Alessandria, N. Italy.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

9. DISK; bronze. Of circular form with openwork design of an equestrian figure. On the back three studs for attachment.

Diam. 3 in. (7.5 cm.).

Lombardic; 6th-8th century.

Found in Pavia, N. Italy.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

10. TWO EAR-RINGS; gold, with cabled loop and hollow gold beads with filigree ornament. PLATE XX

Diam.  $1\frac{3}{4}$  in. (4.5 cm.); weight, 18 and 18.5 grammes.

Merovingian; 6th century.

Found in N. France.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

11. GROUP of St. Peter (with square beard) and St. Paul (pointed beard); bronze. Probably formed the back part of a bronze lamp.

The form of the Chi-Rho suggests a date perhaps just before A.D. 400. See *Antiquaries Journal*, vol. ii, pp. 255-6.

Height, 4 in.

Found in Rome some eight or nine years ago.

*Lent by Mr. G. Eumorfopoulos.*

12. RELIQUARY; gold. Of miniature size, hexagonal in form. On alternate panels saints and the tree of life with birds on either side engraved with remains of enamel. Through the ring of the cover a strip of parchment with Gothic lettering indicating that the relics are those of St. Andrew. Inside a fragment of a bone wrapped in a rag and a similar strip of parchment.

Height, 1 in.

The exact date and provenance is not certain. It may be Eastern, but a Sicilian origin has also been suggested and a date of c. A.D. 1000.

*Lent by Mr. Wilfred Buckley.*

13. BELT-BUCKLE; bronze, with shield-shaped tongue. Incised interlacing and animals' heads.

Length,  $7\frac{7}{8}$  in. (20 cm.).

Merovingian; 7th century.

Found in France.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

- FRONTISPIECE 14. BROOCH; bronze, with applied gold disk. Filigree ornament and seventeen stones in various colours.

Diam.  $1\frac{5}{8}$  in. (4.3 cm.).

Merovingian; 6th century.

Found in France.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

15. FINGER-RING; gold, with round bezel on which is a rosette pattern formed by garnets, white enamel, and blue glass in cell-work.

Diam. of bezel,  $\frac{7}{8}$  in. (2 cm.).

Merovingian; about A.D. 500.

Found in France.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

## 16. BRACELET; gold, richly ornamented with figure-subjects in relief. PLATE XIX

The bracelet, the ends of which originally met, has in the middle a triple pearled band dividing the subjects into two almost symmetrical groups. To the right and left of the band is an equestrian figure with a long-sleeved coat, a short sword, and a round shield. Beside the figure on the left is an archer with two streaming locks of hair shooting at a galloping deer. On the left of this is a beast of prey like a wolf, then a bird with curved beak. The right side of the armlet has behind the first horseman a second; an unarmed man sits on a animal resembling a lion and holds up a vessel in his right hand. Farther to the right a fantastic bird, a tree, a deer, and a beast like a wolf. Both groups are enclosed above and below by various animal forms, serpents, and monsters, among which (at the feet of the left horseman) is a human figure with two streaming locks. The armlet is probably from a N.W. Russian workshop and shows strong oriental influence.

Length (extended),  $9\frac{3}{4}$  in. (24.8 cm.); weight, 347 grammes.

8th-10th century.

Found in 1799 at Strobjehnen, E. Prussia.

M. Ebert in *Prähist. Zeitschr.* iii (1911), p. 105, pl. 15, and figs.

1, 2.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

## 17. GOLD ORNAMENTS FROM A GRAVE.

(a) Gold brooch in the form of a bird with garnets and green enamel cell-work. FRONTISPIECE

Length,  $1\frac{1}{4}$  in. (3.2 cm.).

(b) Gold pendant with garnet and white enamel cell-work.

Length, 1 in. (2.4 cm.).

(c, d) Two gold pendants with filigree work.

Diam.  $\frac{3}{8}$  in. (1 cm.).

(e) Small tubular gold bead with filigree ornament.

Length,  $\frac{3}{8}$  in. (0.9 cm.).

(f) Brooch in form of a cicada; gold, with garnet cell-work.

Length,  $\frac{13}{16}$  in.

Frankish-Thuringian; 5th-6th century.

Found at Weimar, Thuringia.

A. Götze, *Die altthüringischen Funde von Weimar*, Berlin, 1912.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*



## 18. GOLD ORNAMENTS FROM A GRAVE.

(a) Gold disk-brooch with garnet and green enamel cell-work.

Diam.  $\frac{1}{2}$  in. (1.2 cm.).

(b) Gold imperial coin of Zeno attached as a pendant.

Diam.  $\frac{7}{16}$  in. (1.1 cm.).

(c, d) Two small tubular gold beads with filigree ornament.

Length,  $\frac{3}{8}$  in. (1 cm.).

Frankish-Thuringian; 5th-6th century.

Found at Weimar, Thuringia.

A. Götze, *Die altthüringischen Funde von Weimar*, Berlin,

1912.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

## FRONTISPIECE 19. GOLD ORNAMENTS FROM A GRAVE.

(a, b) Two gold pendants with filigree work.

Diam.  $\frac{5}{8}$  in. (1.5 c.m.).

(c) Gold trefoil pendant with garnet cell-work.

Length,  $\frac{11}{16}$  in. (1.7 c.m.).

(d) Gold pendant with garnet cell-work.

Length,  $\frac{7}{8}$  in. (2.1 cm.).

(e) Gold pendant in the form of a disk with garnet cell-work.

Diam.  $\frac{3}{4}$  in. (1.9 cm.).

Found at Weimar, Thuringia.

Götze, *Die altthüringischen Funde von Weimar*, Berlin, 1912.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

## 20. GOLD OBJECTS.

(a) Gold chain with gold foil at the ends.

Length,  $15\frac{1}{2}$  in. (39.5 cm.).

(b) Gold nail with faceted head.

Length,  $2\frac{3}{8}$  in. (5.9 cm.).

PLATE XX

(c, d) Two gold ear-rings with faceted terminals.

Diam.  $\frac{7}{8}$  in. (2.3 cm.).

Gothic?; 5th century.

Found at Ostia, near Rome.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

21. BROOCH; gold, in the form of two birds back to back, the eyes blue glass, the rest garnet cell-work of unusual delicacy. FRONTISPIECE

Width,  $1\frac{1}{2}$  in.

Perhaps Lombardic; about A.D. 600.

*Lent by Dr. Tancred Borenius.*

22. FINGER-RING; gold, with circular bezel, and garnets inlaid in a wheel pattern of eight rays.

Diam.  $\frac{3}{4}$  in.

Teutonic; 6th century.

*Lent by Dr. Tancred Borenius.*

23. BROOCH; gold, set with garnets. FRONTISPIECE

Length,  $2\frac{3}{4}$  in.

Gothic; late 5th century.

Probably from Central Europe.

*Lent by Madame la Comtesse de Béhague.*

24. BUCKLE; massive gold, with animal heads on the hoop and tongue, and the plate set with garnets (cloisonné). FRONTISPIECE

Length, 3 in.

Gothic; late 5th century.

*Lent by Madame la Comtesse de Béhague.*

- 25 & 26. PAIR OF BROOCHES; gold. Circular, with raised centre, the face covered with garnet cell-work (cloisonné). FRONTISPIECE

Diam.  $1\frac{1}{2}$  in.

Gothic; early 6th century.

*Lent by Madame la Comtesse de Béhague.*

27. BROOCH; gold. In form of an eagle, the eye with a garnet on boss of shell or meerschaum, and the rest covered with garnet cell-work. FRONTISPIECE

From Cesena, south of Ravenna, Italy.

Length, 5 in.

Visigothic; 5th century.

*Lent by Madame la Comtesse de Béhague.*

28. BROOCH; gold. Circular, the front covered with cell-work from which the garnet inlay is lost.

Diam.  $1\frac{5}{8}$  in.

Similar to Kentish work of about A.D. 600.

*Lent by Madame la Comtesse de Béhague.*

29. BROOCH; gold, with garnet cell-work, disk-shaped.

Diam.  $1\frac{3}{8}$  in. (3.6 cm.).

Ostrogothic or Lombardic; 6th century.

Found at Camponari, Italy.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

- FRONTISPIECE 30. BROOCH; gold. Long form with semicircular head and foot of lentoid form from both of which settings have been lost. On the bow garnet cell-work. The pin fastens with a screw.

Length (without pin),  $2\frac{1}{2}$  in. (6.3 cm.).

Ostrogothic; 5th century.

Found at Pistoia, Central Italy.

Behrens, in *Mainzer Zeitschrift*, xiv (1919), p. 16.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

31. TWO BROOCHES; silver. Long form with semicircular head and rhomboidal foot.

Length,  $4\frac{1}{8}$  in. (10.5 cm.).

Gothic; about A.D. 400.

Found at Kertch, S. Russia.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

- PLATE XV 32. BUCKLE; bronze, with gilt mounts ending in a large eagle's head. The bow is ornamented with almandine garnet cell-work. The mounts show spiral ornament in 'chip-carving' style and are set with coloured stones and green enamel.

Length,  $4\frac{1}{2}$  in. (11.5 cm.).

Gothic; 6th century.

Found in Kertch, S. Russia.

A. Götze, *Gotische Schnallen*, p. 16, Plate VIII, 2.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

33. BROOCH; silver, with semicircular radiate head and rhomboidal foot: 'chip-carving' with spirals and concentric lozenges. PLATE XV  
Length, 4 in. (10·3 cm.).  
Gothic; 5th century.  
Found at Kertch, S. Russia.  
A. Götze, *Gotische Schnallen*, p. 15, fig. 14.  
*Lent by Staatliches Museum für Völkerkunde, Berlin.*
34. PART OF A NECKLACE; gold, with stamped and engraved ornament. PLATE XIX  
Diam.  $7\frac{7}{8}$  in. (20 cm.); weight, 1,419 grammes.  
Scandinavia; about A.D. 500.  
Found at Stargard, in Pomerania.  
*Lent by Staatliches Museum für Völkerkunde, Berlin.*
35. MOUNTS of a sword-sheath; gold, with filigree ornament and garnet cell-work. FRONTISPIECE  
Length,  $2\frac{1}{2}$  in. (6·2 cm.).  
Frankish; about A.D. 500.  
Found in the Oder, near Stettin.  
*Lent by Staatliches Museum für Völkerkunde, Berlin.*
36. BUCKLE; bronze; with expanded tongue. On the mounts, engraved and openwork ornament with an animal figure. PLATE XV  
Length,  $5\frac{1}{2}$  in. (14 cm.).  
Burgundian; 5th century.  
Found at Freiburg, Switzerland.  
*Lent by Staatliches Museum für Völkerkunde, Berlin.*
37. TWO BROOCHES; gold. S-shaped, with garnet cell-work; bronze pin. FRONTISPIECE  
Length,  $1\frac{3}{8}$  in. (3·5 cm.).  
Frankish; 6th century.  
Found in the *Reihengräber* cemetery at Inzing, Bavaria.  
*Lent by Staatliches Museum für Völkerkunde, Berlin.*



- PLATE XX 38. NECKLETS; gold. Six with flat hoop and hook fastening; decorated with stamped ornament. One of gold wire with hook fastening.

Diam.  $5\frac{1}{2}$ – $8\frac{5}{8}$  in. (14–22 cm.). Weight of the whole find 464 grammes.

5th century.

All found at Velp, N. Brabant.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

39. PLAITED NECKLET; silver, with ribbon ends and hook fastening. Stamped ornament on the ends.

Diam.  $6\frac{1}{2}$  in.

Slavonic; 9th–11th century.

Found at Eichstädtswalde, Brandenburg.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

40. BRACELET; silver, with twisted gold filigree bow; ribbon interlacing in gold and broad hammered ends.

Diam. 3 in.

10th–12th century.

Found in Rumania.

*Lent by Staatliches Museum für Völkerkunde, Berlin.*

41. BEAKER; pottery. Dark brown burnished ware. Tall cylindrical mouth with horizontal ribs; squat body. Bands of incisions.

Height,  $4\frac{3}{8}$  in.

Merovingian; 6th century.

N. France.

*Lent by Monsieur Pierre A. Charpentier.*

- PLATE XXI 42. FLASK; enamelled bronze. It is of the flattened, spherical 'pilgrim-bottle' type, with two lateral rings and movable bucket-handle, and with short neck closed by a hinged lid. The surface of the flask is decorated with bands of geometric patterns and a running ivy-leaf design executed in champlevé enamel, mainly blue, with occasional spots of orange.

Height,  $5\frac{3}{4}$  in.

Late Roman; 4th century.

Found at Pinguente, Istria.

Publ. in A. Riegl, *Die spät-römische Kunst-Industrie in Österreich-Hungarn*, i. 188, pl. vi.

*Lent by the Kunsthistorisches Museum, Vienna.*

43. RING; gold, with an oval sapphire setting. The sapphire is engraved with the bust of a young, beardless man, surrounded by the legend, ALARICUS REX GOTHORUM, possibly Alaric I (A.D. 382-410). PLATE XVII

Height of bezel,  $\frac{13}{16}$  in.

Said to have been found in Tyrol.

Publ. in *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, ii. 33, pl. III, fig. 1.

*Lent by the Kunsthistorisches Museum, Vienna.*

44. THREE MEDALLIONS; electrotypes. The originals in gold belonged to a group of twenty-four, ranging from Maximian (A.D. 285-305) to Gratian (A.D. 367-83), which had been sent as gifts by the Roman emperors to chieftains beyond the Danube. The mounts and loops were added by barbarian goldsmiths.

The largest measures  $3\frac{3}{4}$  in. in diameter.

Found in 1797 at Szilágy Somlyó, county of Szilágy, near the spot where a second treasure was discovered in 1889 (see Case R, no. 5).

*Lent by the Kunsthistorisches Museum, Vienna.*

## CASE O

### FRANKISH AND TEUTONIC

1. DISK of a circular brooch; bronze, with faceted and cabachon glass settings.

Diam.  $1\frac{7}{8}$  in.

Teutonic; 7th century.

*Lent by Dr. Tancred Borenius.*

2. BUCKLE; bronze-gilt with garnet inlay. In three pieces with tapering tongue.

Length,  $2\frac{7}{8}$  in.

Gothic; about A.D. 500.

*Lent by Dr. Tancred Borenius.*

3. BROOCH with silver-gilt filigree face, in same style as No. 9; circular.  
It is backed with a bronze coin of Domitian.

Diam. 1 in.

Teutonic; 6th or 7th century.

*Lent by Dr. Tancred Borenius.*

4. BROOCH; bronze covered with a gold plate. It is circular in form and slightly domed, and has five settings, four of garnet round a central boss of blue glass. The plate is decorated in repoussé with rings of dots round the settings, and in the interspaces with scrolled V-motives.

Diam.  $1\frac{3}{4}$  in.

Frankish; 6th century.

Found at Arras, France.

*Lent by Lord Grantley.*

- PLATE XVI 5. BROOCH; bronze, in the form of a fish, inlaid with garnets (cloisonné).

Length,  $2\frac{3}{8}$  in.

Frankish; early 6th century.

From Champagne.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

6. BROOCH; bronze, pin missing; in the form of a bird with ring-and-dot pattern.

Length,  $1\frac{3}{8}$  in.

Frankish; 6th century.

From Champagne.

*Lent by the Museum of Archaeology and Ethnology, Cambridge.*

7. BROOCH; silver-gilt; in the form of a bird, the eye set with red glass.

Length, 1 in.

Frankish; 6th century.

Found at Cologne.

*Lent by Lord Grantley.*

8. BROOCH; gilt bronze. It has a semicircular radiate head-plate with seven knobs, and a scroll design in a sunk panel. The bow and foot of equal width have scroll borders.

Length,  $3\frac{3}{4}$  in.

Frankish; 6th century.

Found near Andernach, Germany.

*Lent by Lord Grantley.*

9. BROOCH; gold. With circular filigree face and boss in centre: pin missing.  
Diam.  $1\frac{1}{4}$  in.  
Teutonic; 6th or 7th century.  
*Lent by Dr. Tancred Borenius.*
10. BROOCH; bronze and gold. It is circular with beaded rim and has a sunken centre covered with a gold plate decorated with four circles of dots in repoussé and a cruciform arrangement of wedge-shaped garnets around a central boss of the same material framed by dots in repoussé in the gold plate.  
Diam.  $1\frac{1}{2}$  in.  
Frankish; 6th century.  
Found at Arras, France.  
*Lent by Lord Grantley.*
11. BROOCH; gilt bronze, set with garnets. The semicircular head is bordered with birds' heads, another pair of which project from the sides of the foot. PLATE XVI  
Length, 4 in.  
Ostrogothic; early 6th century.  
Probably from Central Europe.  
*Lent by Dr. Tancred Borenius.*
12. BROOCH; silver-gilt; of circular form, domed at centre. On the border, flat, triangular cabochons of red glass alternating with four repoussé animal-heads are interspersed with S-motives in filigree. The central boss, surrounded by small cabochons filled with niello, has also four flat cabochons of red glass, with filigree ornament between. A central setting is missing. On the back are two rings of punched triangles. PLATE XVI  
Diam.  $1\frac{5}{8}$  in.  
Frankish; 6th-7th century.  
Found in France.  
*Lent by Lord Grantley.*
13. ORNAMENT; gold-foil on iron plate. Of cruciform shape with embossed scrolls and five glass settings. PLATE XVI  
Width, 2 in.  
Frankish; late 7th century.  
*Lent by Mr. C. R. Beard.*



14. BUCKLE WITH COUNTERPLATE; bronze. The plates, of triangular form, are furnished with large-headed rivets for attachment to the belt and are decorated with a knot-work design, within zigzag and key-pattern borders.

Length, 9 in.

Frankish; 7th century.

Found in northern France.

*Lent by Lord Grantley.*

15. BROOCH; bronze and gold. It is in the form of a quatrefoil, with the gold plate decorated with filigree and cabochon settings of glass of various colours.

Width,  $1\frac{1}{2}$  in.

Frankish; 6th century.

Found at Mainz, Germany, 1823.

*Lent by Lord Grantley.*

#### CASE P

#### RINGS AND PENDANTS

1. RING; bronze. The hoop has pronounced shoulders; the flat-topped, square bezel is engraved with early runes.

Diam.  $1\frac{1}{8}$  in.

Gothic; 3rd century?

Found in Macedonia, 1897.

*Lent by Lord Grantley.*

2. RING; bronze. The hoop is of plain wire with the ends twisted round one another.

Anglo-Saxon; 6th–7th century.

Found at Haslingfield, Cambridgeshire.

*Lent by Sir Arthur Evans.*

- PLATE XVII 3. RING; bronze. The hoop is formed of a plain wire, which is twisted towards each end into a group of three loops. These are set back to back to form the bezel, giving the appearance of three figures of 8; the ends are twisted round the hoop.

Anglo-Saxon; 6th–7th century.

Found in Ixworth Churchyard, Suffolk.

Formerly J. Warren Collection.

Publ. in *Proc. Suffolk Arch. Inst.* ii. 212; *V.C.H. Suffolk*, i. 350.

*Lent by Sir Arthur Evans.*

4. RING; silver. The hoop is plain, round in section, tapering to the ends which are twisted round one another.

Anglo-Saxon; 6th-7th century.

Found in Suffolk.

Formerly in the Bateman Collection.

*Lent by Sir Arthur Evans.*

5. RING; bronze, with green patina. The hoop is of plain wire with the ends twisted together to form a flat spiral bezel.

Anglo-Saxon; 6th-7th century.

Found at St. Albans, Hertfordshire.

*Lent by Sir Arthur Evans.*

6. RING; gold. The hoop is made of plain wire, tapering towards the ends, which are twisted round one another.

Anglo-Saxon; 6th-7th century.

Found at Ixworth, Suffolk, 1849.

Formerly J. Warren Collection.

Publ. in *Proc. Suffolk Arch. Inst.* i. 85; *Journ. Brit. Arch. Ass.*

xi. 80, pl. 6, fig. 3; *Cat. Ironmongers' Exhibition*, p. 484.

*Lent by Sir Arthur Evans.*

7. RING; gold. The hoop, of plain round section, has three pellets on each shoulder, and the ends below the bezel are split into volutes; the bezel, of flat, circular form, has a border of filigree 'wheat-ear' pattern, within which is set a solidus of Theodosius II (A.D. 408-450). PLATE XVII

Anglo-Saxon; 6th century.

Found in George Street, Euston Square, London, 1880.

*Lent by Sir Arthur Evans.*

8. RING; silver. It is made of plain wire twisted into two spiral knots to form the bezel, the ends fastened to the hoop. PLATE XVII

Diam. 1 in.

Anglo-Saxon; 6th century.

Found at Tickford Abbey, Newport Pagnell, Bucks.

Publ. in *The Antiquaries Journal*, v. 289.

*Lent by Lord Grantley.*

9. RING; silver. The narrow hoop is composed of a chain between two plain wires, which in turn are bordered by double wires twisted together.

Anglo-Saxon; 6th-7th century.

Formerly in the Bateman Collection.

*Lent by Sir Arthur Evans.*

10. RING; silver. The hoop is a narrow, flat band stamped with quatre-foils in the manner of early Anglo-Saxon pottery.

Anglo-Saxon; 6th-7th century.

Found at Icklingham, Suffolk, 1868.

*Lent by Sir Arthur Evans.*

11. RING; silver. It has a large, thin, lozenge-shaped bezel stamped with close set circlets and triangles containing three pellets, as also on parts of the hoop which tapers into a plain wire with the ends twisted together.

Late Saxon.

Found at Ixworth, Suffolk, 1852.

Formerly J. Warren Collection.

Publ. in *Proc. Suffolk Arch. Inst.* i. 309; *Journ. Brit. Arch. Ass.* xi. 80, pl. 6, fig. 2; *Cat. Ironmongers' Exhibition*, p. 484; *V.C.H. Suffolk*, i. 349.

*Lent by Sir Arthur Evans.*

12. RING; base silver. It has a narrow, flat hoop and a large thin bezel, lozenge shaped, but with stepped outline. The surface is divided by engraved lines into bands which are stamped with rows of rosettes or another device composed of triangles.

Tibetan?

For comparison with no. 11.

*Lent by Sir Arthur Evans.*

13. RING; silver. It has a large, thin, lozenge-shaped bezel, with transverse flutings which are continued round the narrow hoop.

Chinese.

For comparison with no. 11.

*Lent by Sir Arthur Evans.*

14. RING; pale gold. The hoop is composed of six strands, four twisted between two plain single wires. For three-quarters of the circumference these are spread apart, three on each side, to admit the insertion of a wavy twisted wire in an openwork design. PLATE XVII

Anglo-Saxon; before 8th century.

Found at Coggeshall, Essex, 1851.

Publ. in *Proc. Suffolk Arch. Inst.* i. 305; *Journ. Brit. Arch. Ass.* xiii. 313, pl. 39, fig. 1; *Cat. Ironmongers' Exhibition*, p. 483; *V.C.H. Essex*, i. 327, plate, fig. 15.

*Lent by Sir Arthur Evans.*

15. RING; gold. The hoop is fashioned of four wires, laid side by side, and twisted together into an elaborately linked knot to form the bezel. The ends are hammered together behind.

Late Saxon.

*Lent by Sir Arthur Evans.*

16. RING; silver. The hoop, broad in front, tapers to the ends which are twisted round one another. It is decorated with punched ornament.

Viking; 9th–10th century.

Found at Cuerdale near Ribchester, Lancashire.

*Lent by Lord Grantley.*

17. RING; gold. The broad hoop, bordered by triple engraved lines, expands into a lozenge-shaped bezel, partly divided into panels by beaded lines, partly cut in an openwork pattern bordered by linear engraving.

Length of bezel,  $1\frac{1}{8}$  in.

Danish? of Viking Period.

Found in Northern Europe.

*Lent by Lord Grantley.*

18. RING; gold. The hoop is formed of wires beaten together, which are looped into an openwork knotted bezel filled with animals' heads and fine tendrilled wires in the Jelling style. PLATE XVII

Viking; 9th century.

Found at Dorchester, Dorset, 1877.

*Lent by Sir Arthur Evans.*



- PLATE XVII 19. RING; gold. The bezel has a border of gold pellets and fine gold cell-work representing a bird's head on blue enamelled ground; triple pellets on loop, flanking the bezel.

Anglo-Saxon; probably 8th century.

Found at Canterbury.

*V.C.H. Kent*, i. 384.

*Lent by Dr. Harold Wachter.*

- PLATES XVII & XX 20. RING; gold. It is massive and elaborately decorated. A flat-topped bezel of lozenge shape, engraved with a quatrefoil, is set in a line border with trefoils at each angle. This in turn is framed by thickly set pellets between corded wires, each frame having its points decorated by massed pellets. Beyond the bezel the front half of the hoop is divided into sunk panels, bordered with scroll designs terminating in triple pellets. From the scrolls spring flower-sprays ending in two pellets, their junctions with the scrolls marked by transverse bands. The back of the hoop, also bordered by corded wire, is transversely arched, and along its median line has a narrow, flat band in relief, terminating in  finials abutting on transverse bands of three corded wires which divide the two halves of the ring.

Scandinavian; 10th century?

Said to have come from Scandinavia.

*Lent by Sir Arthur Evans.*

21. RING; silver. The hoop is a narrow band, longitudinally fluted, and the ends overlap laterally for half the diameter of the hoop.

Viking period.

Found in Skåne, Sweden.

*Lent by Sir Arthur Evans.*

- PLATE XVII 22. RING; gold. The hoop, of plain round section, is beaten out into long leaf-shaped finials, longitudinally fluted and edged with diagonal incisions. The ends overlap laterally for half the diameter of the hoop.

Scandinavian.

Found in Skåne, Sweden.

*Lent by Sir Arthur Evans.*

23. RING; silver. The hoop is formed of a plait of three strands tapering to the ends which are hammered together.

Scandinavian; Viking period.

Found in Skåne, Sweden.

*Lent by Sir Arthur Evans.*

24. RING; silver. The hoop is formed of a plait of three wires, so arranged that the middle strand stands out from the lateral strands. The tapered ends have been hammered together.

Viking period.

Found at Thetford, Norfolk.

Formerly J. Warren Collection.

*Lent by Sir Arthur Evans.*

25. FIVE BRacteATES (embossed foil pendants); gold. All with PLATE XVII distorted and disintegrated animal patterns, in which the eyes, jaws, and quarters can best be recognized.

Diam.  $1\frac{1}{4}$  in.,  $1\frac{3}{16}$  in.,  $1\frac{1}{16}$  in., 1 in., 1 in.

Jutish; late 6th century.

Found with no. 22, Case D, at Sarre, Kent.

*Archaeologia Cantiana*, v. 311, pl. 1.

*Lent by the Kent Archaeological Society.*

26. TWO BRacteATES; gold, with similar debased animal patterns, one with radiated border.

Diam.  $\frac{5}{8}$  in. and  $\frac{3}{4}$  in.

Jutish; late 6th century.

From Sarre or Bifrons, Kent.

*Lent by the Kent Archaeological Society.*

27. THREE BRacteATES; gold. Two with similar debased animal PLATE XVII pattern, and one with a human figure, the hands and legs turned upwards.

Diam.  $1\frac{5}{16}$  in.,  $1\frac{3}{16}$  in.,  $1\frac{1}{8}$  in.

Jutish; late 6th century.

From Bifrons, Kent.

*Archaeologia Cantiana*, x. 310.

*Lent by the Kent Archaeological Society.*

- PLATE XVII 28. PENDANT; gold. To a ribbed loop is attached a circular disk decorated with filigree. Within a beaded border a series of V-scrolls, circlets, and triangles are combined to form an elaborate rosette design.

Diam.  $\frac{3}{4}$  in.

Anglo-Saxon; 6th-7th century.

Found in Buckinghamshire.

*Lent by Lord Grantley.*

- PLATE XVII 29. PENDANT; gold. Of openwork cruciform design, made of beaded and plain wire. It has a ribbed loop.

Diam.  $\frac{3}{4}$  in.

Anglo-Saxon; 7th century.

Found at Faversham, Kent.

*Lent by Lord Grantley.*

30. PENDANT; gold. To a transversely ribbed lentoid loop is attached a copy of a solidus of Honorius (A.D. 395-423) with a garbled inscription.

Diam.  $\frac{7}{8}$  in.

Frankish or Anglo-Saxon; 5th or 6th century.

*Lent by Lord Grantley.*

- PLATE XVII 31. PENDANT; gold. To a ribbed loop is attached a bracteate copied from a Constantinian gold coin. It has a border of filigree.

Diam.  $1\frac{1}{4}$  in.

Anglo-Saxon; 6th-7th century.

Found at Faversham, Kent.

*Lent by Lord Grantley.*

32. PENDANT; gold. To a ribbed loop is attached a solidus of Mauricius Tiberius (A.D. 582-602).

Diam.  $\frac{3}{4}$  in.

Anglo-Saxon; 7th century.

Probably found in Kent.

From the Brent Collection.

*Lent by Lord Grantley.*

33. PENDANT; gold. Embossed with ribbon interlacing and triskele centre.

*Lent by the Somerset County Museum, Taunton.*

34. PENDANT; gold. Embossed with equal-armed cross and trefoils in the spaces.

*Lent by the Somerset County Museum, Taunton.*

## INTRODUCTION TO THE LOANS FROM THE HUNGARIAN MUSEUMS

The Hungarian material of this exhibition has been selected from the collection of the Hungarian National Museum in Budapest, and from the collections of the more important provincial museums of Hungary. We have tried to represent in this comparatively small group every type of Migration Period Art, examples of which have been found in Hungary. We hope that we have succeeded in giving a fairly complete view of every type. Our work has been made easier by the willingness of the Hungarian Museums to lend us for this exhibition important finds from quite recent excavations, which have not yet been published.<sup>1</sup>

We have selected from the grave groups those objects which are of artistic value, and arranged the finds from each grave on a separate sheet. Those objects which are of archaeological interest only, such as bits, stirrups, sabres, &c., and the rough ceramic material, we have in most cases omitted. However, we have thought it necessary to exhibit a few complete grave groups,<sup>2</sup> since we believe that in order to form a correct judgement of artistic objects, it is essential to know the whole setting from which these objects came, and the purpose for which they were made.

We think that the collection we are exhibiting is of great interest from the point of view of early European art. Movements starting in South Russia, the Altay Mountains, and Mongolia brought civilizations into Hungary and the neighbouring countries which were unknown in Europe before. Here Teutonic cultural currents from the west and north of Europe met and were crossed with distant Eastern elements, and when the Teutonic tribes migrated west, these Eastern elements appeared in a more or less

<sup>1</sup> The finds hitherto unpublished are nos. 7, 16, 17, 18, 19, 20, 21, 26, 28, 29, 35, and 36. They have been lent by Mr. L. Bartucz and Mr. N. Fettich from the Hungarian National Museum, Budapest, Mr. K. Szabó from the Museum of Kecskemét, Mr. F. Móra from the Museum of Szeged, Mr. G. Csallány from the Museum of Szentes, the Baron Miske and Mr. T. Horváth from the Museum of Szombathely, and Mr. D. Laczkó and Mr. Gy. Rhé from the Museum of Veszprém.

<sup>2</sup> The complete grave groups exhibited are nos. 6, 16, 17, 24, 25, 27, 36.



changed form on Western territories also, and persisted there for centuries, until Christian civilization, utterly alien in spirit and origin, put an end to their flourishing existence.

The steppe region of the East: South Russia, South Siberia, the region of Minussinsk, part of Mongolia, &c., were the places where the ancient nomadic civilizations flourished and where most of the objects found in Hungary were made. Hungary was the grave of many of these civilizations, as the possibility of their development did not exist there. On the other hand, it was a transit point in the migration of Teutonic tribes from east to west and from north to south, and finally it became the home of the Hungarians, who came from West Siberia. The collection we are exhibiting is therefore only partly connected with the history of art in Hungary and Europe, as the objects exhibited mark the peak of a development the place of which was Asia and Russia.

This peculiar civilization, to the external expression of which these finds belong, had other forms of expression which were later more or less forgotten. Most of them have by now perished entirely, and without them we are often unable to understand the meaning of the objects we find. On the other hand, the history of the Hungarians in Europe, and especially their later history, shows that these forgotten elements of an ancient Asiatic civilization, which in consequence of the obsolescence of its economic, social, and political systems, and under external political pressure, ceased to be a living organism a thousand years ago, have exercised a force, sometimes positive, sometimes negative, even in a different European setting.

The framework of the barbarian civilizations of the Migration Period and some of their internal elements are of Scythian-Sarmatian origin. Many of the motifs of their art can be traced back to the same source. The Scythians took up their abode in Hungary at the end of the seventh century B.C., and led a flourishing nomadic existence for centuries in the Transylvanian basin and the region of the river Tisza. The gold treasures of *Zöldhalompusztá* (county of Borsod) and *Tápiószentmárton* (county of Pest), Case Q, come from the graves of Scythian princes of the fifth century B.C. There are many other scattered Scythian finds besides those, some small, some big.

The Scythian elements of the finds of the Migration Period are not descended from the art of the Scythians who lived previously in Hungary. There was no continuity there, as the Scythians were driven away in the

fourth century B.C. by Celtic tribes, expanding from the West. The connecting link can be found in the archaeological finds of the steppe regions of Russia and of Asia. The ancient Scythian motifs persisted there undisturbed long after the death of the Scythian civilization in Hungary, and were still in existence when the Eastern tribes of the Migration Period developed into organized political powers. This seems to be the explanation of the interesting fact that the same Scythian lion can be found in the art of the Western Goths who came from South Russia (see the brooch in the treasure of *Szilágysomlyó*, no. 5 (3)) as in the art of the horse-nomads from the steppe region of Mongolia (see the strap-ends of belts of the finds of *Nagysurány* and *Mosonszentjános*, nos. 13 and 16 (1); the characteristic human figures of Scythian decoration can also be seen on these).

The ancient stereotyped designs were already fully developed in South Russia in the sixth to fifth centuries B.C. (e.g. the Seven Brothers, region of Kuban), whereas the finds of *Szilágysomlyó* (no. 5), *Nagysurány* (no. 13), and *Mosonszentjános* (nos. 16 and 17) only come from the fourth and fifth to seventh centuries A.D. The dates given are the dates of the graves and not the dates when the objects found in them were made. The strap-end of the belt of the grave group of *Mosonszentjános* is probably a copy made in Hungary. The similar piece of the grave group of *Nagysurány* was, however, cast from a carved wooden model, and was in all probability brought from Asia. But even if we assume this, the piece in question could not have come from a period more than one to two centuries earlier than the grave, and in this case, the difference in age between the earliest Scythian stereotyped designs and these much later pieces found in Hungary is still more than 500 years. This conservatism is an interesting problem of the history of Eastern arts and civilizations.

The importance of the Eastern conservatism from the point of view of Migration Period art is greater than has been believed. Not only did certain Scythian motifs persist, but with them went numerous floral and zoomorphic designs of Hellenistic and Hellenistic-Persian origin, and these classical motifs persisted with remarkable vigour in the Western European and Scandinavian art of the seventh to tenth centuries. They are easy to recognize, even when they are adapted by the peculiar Teutonic style. It is one of the corner-stones of the history of the Migration Period art of Europe that the classical elements are partly of pure Hellenistic origin, and do not all come, as has been believed by many, from provincial Roman art.

Hellenistic art thrived in the Greek colonies of the East and influenced the art of the steppe people during the Dark Ages, without the intermediary of the Roman Empire.

In the art of the horse-nomads of the Mongolian steppe region, the Hellenistic elements outweigh the Persian ones. This can clearly be observed on the representative pieces of that art in our collection, such as the finds of *Szentes* (nos. 7, 8, 11, 36), *Csúny* (no. 12), *Mosonszentjános* (nos. 16 and 17), *Asszonyfa* (no. 18), *Keszthely* (nos. 14 and 22), &c. Besides the common floral pattern, we even find Greek mythological scenes, such as Nereid on a Triton [see the grave group of *Mosonszentjános*, Grave no. 242, no. 17 (1) in our collection], or the triumphant Dionysos [see the strap-end of a belt in the find of *Szentes*, (no. 8)].

On the finds of our collection from the period of the Hungarian Conquest (tenth century A.D.) Persian elements seem to be prevalent. The decorations of the sabretaches are palmetto leaves in Persian style. The decoration of the strap-end of a belt from the find of *Benepusztá*, the griffin and on the back the floral design, is a continuation of those griffins and floral designs of Hellenistic origin that can be found in endless variations in the art of the Mongolian horse-nomads. Even the ancient Scythian figures appear on these late pieces dating from the Hungarian Conquest. (Compare the find of Redikor, Cserdyn district, Perm.)

The strap-end of the belt of the find of *Benepusztá* [no. 30 (1)] is in close relation in form and style with similar objects found in Scandinavia and Western Europe, the floral decoration of which is known as the 'Carolingian Style'. However, is it not possible that the floral designs of the 'Carolingian Style' can be traced back through the art of the steppe people to the Hellenistic source from which came the floral and zoomorphic designs of the strap-end of a belt from *Benepusztá*? Other finds from Hungary and its neighbourhood give further support to this contention.

The finds of *Pusztatóti* (nos. 24 and 25), *Kunszentmárton* (no. 26), and *Gátér*, Grave no. 11 (no. 27) form a separate group in our collection, both from the point of view of style and shape, and from the point of view of technique. They are remnants of a horse-nomad civilization, and archaeological literature attributes them to the Avars who appeared in Hungary in A.D. 568. The characteristic traits of these finds is the poverty of the floral and zoomorphic motifs and the frequent use of gold and silver. The set of harness mounts is of Middle Asiatic origin, the belt mounts and



the technique of the sets show rather Western influences. The Byzantine cross no. [24 (2)] and the Byzantine coin with the head of Constantine Pogonatos on it [no. 24 (1)] indicate contact with Byzantine influence. The dies and tools found in the graves of Avar goldsmiths (nos. 26 and 27) prove that ornaments like these were made in Hungary also. There are a number of finds in Hungary from Avar graves. It seems that they had a flourishing goldsmithery, and preferred using motifs of contemporary Teutonic art. On one of the dies of the grave group of *Kunszentmárton* [no. 26 (2)] may be seen the zoomorphic ornament of the Longobardian crosses. It is probable that the ribbon pattern with zoomorphic motifs came from the same source into the art of the Avars in Hungary [see nos. 20, 21, and the two little strap-ends of belts below, no. 25 (2)].

The life of the Avars in Hungary from the sixth century A.D. till the end of the eighth century A.D. (the Wars of Charlemagne) was undisturbed. Their goldsmith's craft was able to take in new elements and develop. The bronze casts of the Mongolian horse-nomads and the silver mounts and ornaments of the Hungarians of the Conquest show a different picture. Their art did not develop, though it lived on in copies for a while. Having lost touch with the East, the art of these people died out in consequence of the continuous wars they fought, and the political downfall that followed.

DR. NÁNDOR FETTICH

(translated by Mr. L. Schweng)

## CASE Q

### SCYTHIAN STAGS

#### I. THE STAG OF TÁPIÓSZENTMÁRTON.

The grave it came from was discovered during the excavations conducted by the Hungarian National Museum, Budapest, in the autumn of 1923. The grave showed that the body was cremated. The stag was found in a burnt and damaged condition about three feet below the surface. A golden ear-ring was found with it. The technique of the stag is the same as the technique of the stag of Zöldhalompusztá, but the design is more compact and more conventional. The cording is spread evenly along the lines of the stag and is an important element of the conventional design. This stag figure is a genuine barbarian composition. The stag puts his head forward and his antlers rest on

PLATE XXII



his back. The legs are drawn up below the body. The material of the stag is electron with a very great silver content. The figure probably served as an ornament for a shield.

Scythian; 5th century B.C.

Found in Tápiószentmárton, county of Pest.

*Lent by the Hungarian National Museum, Budapest.*

## 2. GRAVE GROUP.

The tomb was discovered in April 1928 in Zöldhalompusztá, while digging a grave on a small round hill in the park of the manor house. As a lilac tree standing on the spot had to be removed, the workmen dug deeper than they would otherwise have done and came on the grave of a Scythian chieftain. The grave showed that the body was cremated. The hill was apparently a barrow. Although the pieces found were badly damaged by the finders, the find is one of the finest examples of the Scythian art of the sixth to fifth centuries B.C.

1. Gold stag. The stag is the work of barbarian craftsmen and is an imitation of Greek stags. This figure is the centre-piece of a scene of fighting animals: a dying stag attacked and devoured from two sides by two fantastic monsters. The stag turns his head back in his pain. The eye and the ear are marked by separate cells attached to the body of the stag with wire. They are filled with light blue glass paste.

The peculiar style of the stag is in close connexion with the technique of wood carving. The model was carved of wood and the gold plate was hammered on the model under a layer of lead or pitch. After that, the finer details were hammered out from the back, whereas the cording was done from the front. The big plane surfaces of the body and the sloping sides of the antlers are the clearest proofs of the wood-carving technique. Similar finds from South Russia indicate that the stag was used as decoration on a shield.

The stag was cut into two by the finders and there is a triangular piece missing from the middle.

2. Fragments of a chain. The chain is made of electron and is Greek work, perhaps from one of the Greek colonies in South Russia. It is decorated with lions and fish heads. The lions show the old traditions of the Near East. The finders cut the chain into parts. There are two lions and two fish heads on the longer part and one lion on the shorter

one. The melted end of the chain shows that the chain must already have been damaged at the cremation. Besides, the chain shows signs of long wear. It was probably used as a girdle.

3. Hemispherical buttons pressed of thin gold plate. They were used as dress ornaments.

Scythian; 6th-5th century B.C.

Found at Zöldhalompusztá, county of Borsod.

*Lent by the Hungarian National Museum, Budapest.*

### CASE R

1. BOSS OF A SHIELD. Bronze; covered with richly gilt silver plate.

The plate is attached to the bronze by means of rivets and thin strips of gilt silver plate. These strips divide the conical front of the boss into four quarters, each decorated with groups of animals in repoussé. The groups are placed alternately up and down. The top of the boss is decorated with two corded mouldings, each consisting of three rings. The cylindrical part of the bottom of the boss is decorated partly with zoomorphic figures turned alternately up and down, and partly with geometric designs. The boss is of great interest, not only on account of its artistic design, but also because it seems to give a clue to the origin of the Teutonic art of the fourth century. In its shape, this boss is typically Northern or Western Teutonic, but the motives of its decoration come partly from provincial Roman and partly from that late Hellenistic art, whose influence can also be observed in the animal figures on the silver plate of Panagyriste (Bulgaria) and on the cauldron of Gundestrup (Denmark). The conventionalized bodies, and especially the nails or talons, of the animals depicted on this boss are descendants of the Gundestrup animals. Similar objects of the same period have been found in Denmark, Sweden, and Silesia. The territory of Hungary was the furthest point in south-eastern Europe reached by this art.

Height,  $6\frac{1}{2}$  in.; Diam.  $6\frac{1}{2}$  in.

Teutonic; 4th century.

Found in Herpály, county of Bihar, Eastern Hungary.

S. Reinach, *Aherpályi pajzsdudor*, *Archaeologiai Értesítő*, Budapest, 1894, 395.

*Lent by the Hungarian National Museum, Budapest.*

PLATE XXIII 2. GOLD ORNAMENTS, comprising:

(1) the strap-end of a belt, decorated with two pairs of snake-like animals in the so-called 'style II' of the Teutonic art of the 6th-7th centuries. The lower pair are simplified, and smaller than the upper pair.

Length, 1 in.

(2) An animal figure. A typical example of 'style II'. The animal has the usual bird-like body and talons, but has the head of a wild boar.

Length, 2 in.

(3) A buckle. It is decorated, like No. 2 (1), with pairs of snake-like beasts. The rim, tongue, and plate of the buckle are all decorated.

The peculiar feature of these three objects is that three or four incised lines (*Zahnschnitt*) can be seen on the bodies of the beasts.

The origin of this kind of decoration is Scythian.

Teutonic; 6th-7th century.

Found in Hungary.

Hampel, *Alterthümer des frühen Mittelalters*, Braunschweig, 1905, 637, 687, 688. N. Fettich, 'Kunstgewerbe der Avarenzeit in Ungarn', *Archaeologia Hungarica I*, Budapest, i. 1-3.

*Lent by the Hungarian National Museum, Budapest.*

PLATE XXIII 3. BUCKLE; silver. Parts of it are gilt and nielloed. The chief decoration on the buckle plate is four vine leaves arranged in a cross. This design was fairly common in late Hellenistic art. It was taken over and employed on the provincial Roman terra sigillata and the metal ornaments of the Goths in Southern Russia. This buckle has a Runic inscription 'MAR' on the back.

Length, 4 in.; Width, 2 in.

Gothic; 5th century.

Found in Szabadbattyán, county of Fehér, Western Hungary.

N. Fettich, 'Eine gotische Silberschnalle im Ungarischen National Museum', *Seminarium Kondakovianum*, Prag, 1928, 105.

*Lent by the Hungarian National Museum, Budapest.*

PLATE XXIV 4. TASSEL FROM A BROOCH; gold, decorated with small red glass cell work. The head of the tassel represents the head of an animal, ears, eyes, and hair being shown by red glass plates in cell-work. The partition walls are of twisted gold wire. The chains are each of four gold wires plaited together. They end in little gold bells, closed at the bottom.

Length, 6 in.

Gothic; 4th century.

Found in Apahida, county of Kolozs.

Hampel, *Alterthümer*, iii. 45.

*Lent by the Hungarian National Museum, Budapest.*

## 5. FIVE PIECES FROM THE SECOND FIND AT SZILÁGY-SOMLYÓ.

(1) Round brooch; gold. There are two little rings at the bottom on which tassels were hung similar to no. 4. In the centre of the brooch is a round rock crystal, surrounded by small red garnet cell-work. On the sloping sides of the brooch next to this are five jumping beasts, which were pressed by means of a negative die in the material of the brooch. On the edge of the brooch are eight small crouching animals in repoussé. These were made in separate pieces and soldered to the brooch. PLATE XXIV

(2) Cup; gold. The small ring on the back is the rudiment of a buckle. In the centre of the vessel is a small round rosette of gold, with a geometric design of garnet and glass paste cell-work (cloisonné). On the rim are six ornaments of gold in filigree and with red garnet cell-work.

(3) Round-headed Gothic brooch. A lion of Scythian-Sarmatian design. Gold. The head of the brooch has three knobs attached to it. The head is decorated with the Greek egg and tongue (*Eierstab*) motif in a semicircle, and a semicircle below this of red garnet cell-work. The lion is recumbent and turns his head to the left. The bottom of the brooch is decorated with a griffin surrounded by red stones. Around the paws of the lion there is again the egg and tongue (*Eierstab*) motif. PLATE XXV

(4) Pair of round-headed brooches. Gold. Three knobs are attached to the head of each brooch. The two on the sides are the heads of birds of prey, the one on the top is the head of a wild boar. The surface of the brooches is decorated in filigree with red stone cell-work. On the head of each of the brooches are two zoomorphic figures. The eyes of these are marked with red stones. The body, the legs, the long claws, the tail, and the wide open mouth are corded. PLATE XXV

Gothic; 4th century.

Found in Szilágysomlyó, county of Szilágy.

Hampel, *Alterthümer*, iii. 20.

*Lent by the Hungarian National Museum, Budapest.*



PLATE XXIII 6. TEUTONIC GRAVE GROUP. The big brooch (1) and the two small brooches (2) are silver, all the other objects are gold.

PLATE XXVI (3) Two armlets, the most remarkable pieces of the find. They are decorated with animal heads looking towards each other. The eyes, eyebrows, ears, and mane are shown by red stones. These figures are another example of the influence of the Scythian-Sarmatian art of Southern Russia on Gothic art. An armlet from South Russia exactly like these is exhibited in the Historical Museum in Moscow. One of the armlets is unclasped to show the method of screw fastening.

PLATE XXVI (4) and (5) Necklaces made in Southern Russia.

PLATE XXIII (6) Ear-rings.

(7) Rings.

(8) A buckle.

(9) Dress ornaments.

Gothic; 4th century.

Found in Pusztapakod, county of Pest.

Hampel, *Alterthümer*, iii. 20.

*Lent by the Hungarian National Museum, Budapest.*

7. HORSEMAN'S GRAVE GROUP. The objects exhibited are bronze castings. An iron bit, a pair of stirrups, and some small iron objects were found in the same grave, but are not exhibited. The strap-end of the belt (1) and the other belt mounts (2) and (3), decorated some with stems, some with griffins, were found around the waist of the skeleton. On one of the belt mounts the impression of linen can be seen. The disks (4) are ornaments from the reins of the horse and were found near the head of the horse.

Mongolian horse-nomad; 6th-7th century.

Found near Szentes, county of Csongrád.

From the excavations of 1929.

*Lent by the Museum of Szentes.*

8. STRAP-ENDS OF BELTS. Solid bronze castings, decorated with zoomorphic and human figures, and with floral designs. Each of them is from a set of belt mounts similar to those of no. 7. As other archaeological finds and the anthropological material found in the same cemetery show, the tribe which used them was a Mongolian nomadic race. Szentes, the town near which they were found, was one of the

centres of this nomadic Mongolian civilization. The finds exhibited under nos. 8 and 9 give an idea of the variety of Hellenistic and Persian motifs that continued life at this much later period in the art of the Mongolian horse-nomads. The floral design of the strap-ends in the first row, and especially of the second one in this row, show clearly the ancient origin of the motifs, but the conventionalization of the design is different in this nomadic art. It seems that the models of the casts were carved of wood, and the technique of wood-carving very much influenced the execution of the design. See, for example, the round flat leaves with flat sloping sides of the first and the fourth pieces. The decoration of the third strap-end in the middle row is a Greek mythological scene: the triumphant Dionysus, repeated three times. The last strap-end is decorated with the commonest and most characteristic motif of nomadic art: fighting animals. The dying roe in the middle is attacked and devoured by two beasts of prey armed with huge claws. See similar pieces among those shown under nos. 12 and 18. This is another of the Scythian motifs used by this tribe. By means of these motifs the history of this Mongolian civilization can be traced back a thousand years to the Scythian civilization of Southern Russia and the middle of Asia.

Mongolian horse-nomad; 5th-7th century.

Found near Szentes.

N. Fettich, 'Die Tierkampfszene in der Nomadenkunst', *Recueil d'études dédiées à la mém. de N. P. Kondakov*, Prague, 1926, 81.

*Lent by the Museum of Szentes.*

9. STRAP-ENDS OF BELTS FROM VARIOUS GRAVES. BRONZE PLATE XXVII

castings. The four pieces in the top row are decorated with floral motifs, the three in the row below with animal motifs. On the first strap-end in the lower row there is the scene of fighting animals described in no. 12 (1). On the next are three animals alternately the right and the wrong way up. On the third, three and a half griffins fill out the space left for decoration.

Mongolian horse-nomad; 5th-7th century.

Found near the River Tisza in Gátér, Tiszaufalu, &c.

N. Fettich, 'Die Tierkampfszene in der Nomadenkunst', *Recueil d'études dédiées à la mém. de N. P. Kondakov*, Prague, 1926, 81.

*Lent by the Museum of Kecskemét.*

10. GRAVE GROUP: BELT MOUNTS; bronze. For the use of the mounts see the reconstructed belt, no. 36. The design of the griffins (1) and the other decoration is poor. The set was probably made in Hungary, being an imitation of an original set brought from Mongolia.

Mongolian horse-nomad; 5th-7th century.

Found in Jutas, Grave no. 28, county of Veszprém.

Gy. Rhé, *Veszprémármegyei avar emlékek*, Veszprém, 1924, iii, pl.

*Lent by the Museum of Veszprém.*

- PLATE XXVIII 11. GRAVE GROUP: BELT MOUNTS; bronze. (For the use of the mounts see the reconstructed belt, no. 36.) The strap-end of the belt (1) is decorated with the easily recognizable Hellenistic floral pattern. The buckle plate has a similar, very geometrical, design, the clear lines of which with their sloping sides are very remarkable. The griffins of the mounts (2) with pendants are among the best specimens there are of that very common design. The mounts of squarish shape (3) are also belt mounts and have a floral pattern with four branches to fill out the square shape. It is not a swastika. (4) Small strap-ends.

Mongolian horse-nomad; 5th-7th century.

Found in Szentes, Felsöcsordajárás.

N. Fettich, *Bronzeguss und Nomadenkunst, Skythika 2*, Prague, 1929, pl. iv.

*Lent by the Hungarian National Museum, Budapest.*

- PLATE XXIX 12. GRAVE GROUP: BELT MOUNTS. Solid bronze castings richly gilt. For the use of the mounts see the reconstructed belt, no. 36. On account of its exquisite and strongly conventionalized, though at the same time natural, design, the strap-end of the belt (1) is one of the very best representatives of the art of the Mongolian horse-nomads. On it there is the familiar scene of the dying roe in the middle being devoured by two strong-clawed beasts of prey. The execution of this piece shows clear signs of the use of wooden models. The peculiar style of this art is due to a great extent to the technique of wood-carving. The motif is very ancient. It comes from Asia Minor and was handed down through the Hellenistic, Persian, and Scythian art to the art of the Mongolian horse-nomads. The griffin is the common ornament of the rectangular mounts. Presumably this hook-beaked, winged, leopard-

bodied monster had an importance in this civilization other than as an ornament. (2) Belt ornaments.

Mongolian horse-nomad; 5th-7th century.

Found in Csúny, county of Moson, Grave no. 127.

Hampel, *Alterthümer*, iii. 134.

*Lent by the Hungarian National Museum, Budapest.*

13. STRAP-END OF A BELT. Solid bronze casting with beaded edge. PLATE XXIX

Fighting men and lions decorate this piece. The scene is repeated reversed. The piece is one of the very best examples of the art of the Mongolian horse-nomads. The peculiarity of the design is that the figures are placed above each other. The reason for reversing the design is probably purely ornamental. The motive has its origin in the Scythian art of the centuries B.C. The proofs of this assumption are the characteristic position of the lion, with the body taken from the side and the head from the front. Also, the human figures are taken from the pictures of the Scythians on vases of South Russia. Besides, the piece shows that a carved wooden model was used in casting this object. The small flat surface on the top of the piece shows clear impressions of wooden fibres.

Mongolian horse-nomad; 5th-7th century.

Found in Nagysurány, county of Nyitra.

Hampel, *Alterthümer*, iii. 74. N. Fettich, *Bronzeguss und Nomadenkunst*, Prague, 1929, ix. 1.

*Lent by the Hungarian National Museum, Budapest.*

14. BELT MOUNTS WITH PENDANTS; bronze, richly gilt. The PLATE XXIX

squarish mounts and the semicircular pendants have beaded edges and are decorated with a fantastical beast of prey in open-work. The beast faces left. It has a thin, curved back, thin spiky wings, a large crest on its head, and huge claws on its thin legs. Its mouth is wide open. On the pendants the figure is somewhat simplified on account of the limited space. The two mounts show South Siberian and Mongolian influence, and are among the purest examples of Eastern Asiatic art found among the belongings of this Mongolian horse-nomad tribe.

Mongolian horse-nomad; 5th-6th century.



Found in Keszthely, county of Zala.

Hampel, *Alterthümer*, iii. 142, 9. N. Fettich, *Bronzeguss und Nomadenkunst*, xi. 6-7.

*Lent by the Hungarian National Museum, Budapest.*

15. FOUR BELT ORNAMENTS; gilt bronze. The whole surface of the mounts is covered with a small floral pattern arranged symmetrically. The peculiar decoration is completely different from the style of nos. 12 and 14, which also uses floral and zoomorphic patterns. The design of no. 15 was one of the elements of the so-called 'Carolingian Style'. The design can be traced in the East in the region above the Caucasus (Nalcik, Sultanovskoje).

8th century.

Found in Keszthely, county of Zala.

Hampel, *Alterthümer*, iii. 157, 10.

*Lent by the Hungarian National Museum, Budapest.*

16. COMPLETE GRAVE GROUP. Bronze, iron, and bone objects. The strap-end of the belt (1) is decorated with the mythological scene described under no. 13, but repeated two and a half times. The six round mounts, phalerae (2), are decorated with human busts in Persian dress. The objects held in the hands cannot be clearly seen. On similar mounts that have a clearer design, the object is a flower. The origin of the scene on (1) is in Southern Russia. The decoration of the phaleras reached the Mongolian art to which these objects belong through Bactria and Persia. The plates of bones (3) were part of a saddle; (4) is a knife with part of the hilt.

Mongolian horse-nomad; 5th-7th century.

Found in Mosonszentjános, Grave no. 206.

*Lent by the Hungarian National Museum, Budapest.*

17. COMPLETE GRAVE GROUP. Bronze and iron objects. The strap-end of the belt and the buckle are decorated with a Hellenistic-Persian floral pattern. The round mounts (1) are decorated with a Greek mythological scene: Nereids on Tritons. (2) is an iron arrow-head. (3) is an iron buckle. (4) is a fragment of an iron knife.

Mongolian horse-nomad; 5th-7th century.

Found in Mosonszentjános, Grave no. 242.

*Lent by the Hungarian National Museum, Budapest.*

18. GRAVE GROUP. Bronze objects partly silvered. The strap-end of the belt (1) is decorated with the common fighting animals [see no. 12 (1)]. The buckle is decorated with stems, the rectangular mounts with griffins [see no. 12 (2)]. For the use of the mounts see the reconstructed belt no. 36.

Mongolian horse-nomad; 5th-7th century.

Found in Asszonyfa, county of Vas.

*Lent by the Museum of Szombathely.*

19. STRAP-ENDS OF BELTS. Bronze castings.

(1) The design is muddled and does not show the technique derived from wood-carving and brought from the East, such as can easily be seen on genuine pieces. It is presumably a copy made in Hungary.

(2) and (3) These two pieces are decorated with three griffins in the usual position looking left. (2) is openwork, (3) is a solid casting.

(4) This piece shows clearly that the model was carved in wood. The design is simple and geometrical, and is powerful and effective in this technique. The piece is silvered.

Mongolian horse-nomad; 6th-7th century.

Found in Öskü, Grave nos. 7, 44, and 54, and in Jutas, Grave no. 179.

*Lent by the Museum of Veszprém.*

20. BELT MOUNTS. Thin bronze plates with incised ribbon pattern and blue glass cell-work (cloisonné). The shape of the mounts is oriental [see no. 11 (1), (2), and (3)], the design, however, is of Western Teutonic origin. The ribbon pattern is the geometrical form of the Teutonic so-called 'style II' of the 7th-8th century [see no. 2 (1) and (2)]. This fact is the more remarkable as the objects were worn by descendants of Mongolians from Eastern Asia, and not by Teutons. This is proved by authentic anthropological finds.

Mongolian horse-nomad; 5th-7th century.

Found in Jutas, Grave no. 144, county of Veszprém.

*Lent by the Museum of Veszprém.*

21. STRAP-END OF A BELT. Thin bronze plate silvered with incised 'ribbon pattern'. The type is of oriental origin (see no. 20);

the pattern is the geometrical form of the so-called 'style II' of the Teutons. The technique is a further proof of its Teutonic origin. The surface between the ribbons is broken up into two sloping surfaces. This piece is one item of a complete grave group. All the belt mounts were found near the waist of the skeleton. The skeleton and skull are of pure Mongolian origin.

Mongolian horse-nomad; 7th-8th century.

Found in Öskü, county of Veszprém, Grave no. 46.

*Lent by the Museum of Veszprém.*

PLATE XXX 22. BELT MOUNTS FROM A GRAVE GROUP. Bronzecastings. The set consists of the strap-end of the belt, the buckle and six shield-shaped mounts. This is one of the most important finds of the Migration period. The grave in which it was found showed signs of a grand and very unusual ritual. The depth and width of the grave was unusually great. Two vessels containing burnt bones and plates and drinking vessels were found in the top layer. Three feet deeper was the complete skeleton of a horse with bit and stirrups. Below that was the coffin. The skeleton was pure Mongolian and showed that the man must have been very old. Other objects were found in the grave besides those exhibited, i.e. an iron dagger, three arrow-heads, two small knives, and flint and steel. On the left of the skull in a heap of rust were three bronze coins with the head of Gratianus, and on the right was a wooden vessel with bronze mounts and an iron handle, and a bronze vessel. The belt mounts exhibited played an important role in recent archaeological literature, and were the subject of much discussion on account of their peculiarities of style. The clue to the floral pattern of the mounts is given by the technique of wood-carving. The model of the casting was carved in wood. This explains the peculiar flat leaves with the sloping sides. The little hole representing a loop of the leaf was drilled; the traces of drilling can be seen. Material, technique, and style were in harmony on these pieces.

Mongolian horse-nomad; 5th-6th century.

Found in Keszthely, county of Zala.

Hampel, *Alterthümer*, iii. 130. Strzygowski, *Altai-Iran*, Leipzig, 1917, 247. N. Fettich, *Bronzeguss und Nomadenkunst*, Prague, 1929, i-ii.

*Lent by the Museum of Szombathely.*

23. GRAVE GROUP. Belt mounts of bronze, decorated with strongly geometrized floral pattern.

Mongolian horse-nomad; 5th–6th century.

Found in Gátér, county of Pest, Grave no. 192.

*Archaeologiai Értesítő*, Budapest, 1906, 155.

*Lent by the Museum of Kecskemét.*

- 24 and 25. GRAVE GROUPS. From the graves of an Avar horseman and one or more women. The groups did not come from expert excavations and the separation of the finds is somewhat arbitrary. In all probability the belt mounts [25 (1)], the silver buckle [25 (2)], and the two edges of the sabretache of pressed gold plate [25 (4)] belonged to the warrior. The series of small gold ornaments [25 (5)] were the decoration of the horse's harness. The two iron rods [25 (6)] with the gilt ends were parts of the bit. The two disks with cell-work [25 (3)] were women's breast ornaments. A gold coin [24 (1)] with the head of Constantinos Pogonatos (669–670) adds to the importance of the finds as it fixes the date of the grave. A further indication of Byzantine influence is the Byzantine cross [24 (2)]. Originally two crosses were found in the graves, but only a fragment of the second cross was preserved. The rest of the find consists of jewels, ear-rings, pendants, bracelets, &c.

PLATES XXXI &  
XXXII

Avar; 7th–8th century.

Found in Pusztatóti, county of Fehér.

Hampel, *Alterthümer*, iii. 266–8.

*Lent by the Hungarian National Museum, Budapest.*

26. GRAVE GROUP. Dies and weights from the grave of a goldsmith of the Avar period. The goldsmith was buried in his iron armour, with sabre, mace, and pike, and with his horse. A small pair of silver scales and a small silver box containing the weights were found near him. The dies are positive dies, and are solid bronze castings. The dies in the first two rows (1) and (2) were used for making belt mounts [see no. 25 (1)] those in the third row (3) for making ornaments for harness. In the fourth row (4) are the Byzantine weights. One of them is marked PREFECTI (5). In using the dies, a thin gold, silver, or bronze plate was



placed on the die. The pressing was done by hammering pitch or lead on the plate.

7th century.

Found in Kunszentmárton, county of Csongrád.

*Lent by the Museum of Szentes.*

27. COMPLETE GRAVE GROUP. Tools from the grave of a goldsmith. In the first two rows are the dies, solid bronze castings. In the third row are three half-finished bronze plates. (2) is a half-finished ear-ring, the edge not yet cut off. (1) is a belt-mount struck from the die above it. (3) is part of the strap-end of a belt. In the fourth row are two strap-ends of belts, one of silver plate, the other of bronze plate. The purpose of the third object in the fourth row is unknown. (4) is the fine hammer of a goldsmith. (5) are fragments of a tool that cannot be identified.

7th century.

Found in Gátér, county of Pest, Grave no. 11.

*Archaeologiai Értesítő*, Budapest, 1906, 369. N. Fettich, *Kunstgewerbe der Avarenzeit in Ungarn*, Budapest, 1926, vi. 14-24.

*Lent by the Museum of Kecskemét.*

28. GRAVE GROUP. Bronze belt mounts and an iron knife. (For the use of the mounts see the reconstructed belt, no. 36.) The belt mounts comprise the strap-end of the belt, the buckle, the belt loop, five mounts with pendants, six smallish belt mounts, metal ends of thin leather strips, and one hook. They are all decorated with a floral pattern of Hellenistic-Persian origin.

Mongolian horse-nomad; 5th-7th century.

Found in Szeged-Ballagító, county of Csongrád.

*Lent by the Museum of Szeged.*

29. GRAVE GROUP. Bronze belt mounts. The strap-end of the belt (1) is decorated with human busts. The figures hold flowers in their hands. The buckle plate (2) has a similar decoration. As described under no. 16 (2) the motif is of Persian origin and was probably taken over directly from some Persian design. In this find there are four small mounts (3), from the strips hanging down from the belt, instead of the usual three. See nos. 7, 11, 17, 28. The peculiarity of the style derived from wood-

carving can clearly be seen on the heart-like mounts (4). They surpass the usual small mounts, not only in clearness of design, but also in size.

Mongolian horse-nomad; 5th-7th century.

Found in Szeged-Ballagító, county of Csongrád.

*Lent by the Museum of Szeged.*

30. GRAVE GROUP. Silver belt mounts and dress ornaments. The best piece of the set is the strap-end of the belt (1), decorated with a griffin in floral setting. The griffin faces left. The head and the legs of the beast and part of the leaves is nielloed. The back of the strap-end is decorated with a floral pattern. These designs are in close relation to the similar motifs of the earlier nomadic Mongolian art in Hungary. The shape of the strap-end and the way in which it was mounted are, however, similar to those of the 'Carolingian' strap-ends. The large mounts (2) of tulip-like shapes show the typical design of ancient Hungarian metal-work. The motif was taken over from new Persian (Sassanian) art, and employed by the Hungarians on small metal objects. The mounts were made by means of metal moulds. This method was taken over from the horse-riding nomads of Minussinsk, whose art supplied even some of the motifs of ancient Hungarian art.

Hungarian, from the period of the Conquest of Hungary; 10th century.

Found in Benepusztá, county of Pest.

Hampel, *Alterthümer*, iii. 341.

*Lent by the Hungarian National Museum, Budapest.*

31. GRAVE GROUP. Squarish and roundish belt mounts and dress ornaments. Silver gilt. In the style of the Hungarian art of the Conquest. Many motifs can be traced back to late Persian art.

Hungarian; 10th century.

Found in Tokaj, county of Zemplén.

Hampel, *Alterthümer*, ii. 490.

*Lent by the Hungarian National Museum, Budapest.*

32. SABRETACHE. The front plate is silver, the back plate is bronze. PLATE XXXIII  
The front plate is covered with floral designs, repoussé in Persian style, arranged around a centre. The plate was made with a negative die. The sabretache was used for holding flint and steel and a kerchief.

Hungarian; 10th century.

Found in Kecskemét-Fehéregyháza, county of Pest.

*Archaeologiai Értesítő*, Budapest, 326.

*Lent by the Museum of Kecskemét.*

PLATE XXXIV 33. GRAVE GROUP.

(1) Silver torc.

(2) Silver ear-rings with a golden ring.

(3) Silver armlets.

These pieces are all of Slav workmanship, made in or near Hungary.

(4) Arabic dirhem.

(5) Front plate of a sabretache. Silver repoussé. It was probably made near the Caspian Sea and brought to Hungary by the tribes which conquered it. The surface of the plate is decorated with a network of a continuous ribbon. The meshes of the net are filled out with palmetto leaves. The ends of the middle leaves bend upwards. The leaves on either side of them bend upwards on the inside and downwards on the outside. A thin silver strip is riveted along the edge of the sabretache. The repoussé decoration of the front plate was done by means of a negative die, the decoration of the edges of the palmetto leaves with a sharp chisel from the front. From the point of view of purity of style and artistic design, it is one of the very best pieces produced by the art of the Hungarians of the period of the Conquest.

Hungarian; 10th century.

Found in Galgócz, county of Nyitra.

Hampel, *Alterthümer*, iii, 337-8.

*Lent by the Hungarian National Museum, Budapest.*

PLATE XXXIII 34. GRAVE GROUP. In the first row are ornaments from a man's head-gear (1). In the second and third rows are belt mounts (2), some of silver and some of bronze, and an Arabic dirhem. At the bottom are the two plates (sides) of a sabretache. The front plate is gilt silver, decorated in repoussé. The back plate is bronze. The sabretache (3) is one of the finest specimens of the art of the Hungarians of the period of the Conquest.

Hungarian; 10th century.

Found in Szolnok-Strázsahalom, county of Szolnok.

Hampel, *Alterthümer*, i, 700.

*Lent by the Hungarian National Museum, Budapest.*

35. HORSEMAN'S GRAVE GROUP. Belt mounts and buckle; gilt bronze. Only the head and the hoofs of the horse were found in the grave. The rest, according to the ancient Hungarian ritual, was eaten at the burial feast.

Hungarian; 10th century.

Found in Kenézlő, county of Szabolcs. The property of Mr. Géza Szalay.

*Lent by the Hungarian National Museum, Budapest.*

36. RECONSTRUCTED BELT, with genuine mounts and buckle (1) and a genuine dagger. There is a flat longish mount near the buckle, fixed to the lower edge of the belt. It prevented the strap-end (2) from flopping or hanging down. The belt loop is bronze, and the front is decorated with a floral pattern. The loop is wide enough to keep tight the largish strap-end of the belt, which is also of bronze. The belt is decorated with mounts arranged in groups of four. A thin leather strip (3) hangs down from the belt from the middle of each of these groups. These strips are only ornaments, and have on their ends mounts similar in shape to the strap-end of the belt. The dagger sheath (4) on the original belt was probably wooden. The sheath hangs on a separate strip of leather. The place where it is attached to the belt is covered with a mount. The horseshoe-shaped mounts (5) near the strap-end prevented the holes from widening. The reconstruction is the work of Mr. Gábor Csallány, Director of the Museum of Szentes.

Mongolian horse-nomad; 5th-7th century.

Found in Szentes.

*Lent by the Museum of Szentes.*

## CASE S

### TREASURE FROM A LOMBARD CHIEFTAIN'S GRAVE

Under the name of Langobardi, the Lombards are first heard of early in the first century as a small but fierce Germanic tribe on the left bank of the lower Elbe. After long tribal wanderings they reached Hungary, crossed the Danube, and in 568 under Alboin, with many Saxon allies, began the conquest of Italy, entering Milan in the following year. Thus was Lombardy founded, but the principal cemeteries hitherto discovered of this people are further south—at Castel Trosino near Ascoli Piceno, and at Nocera Umbra,



about ten miles east of Assisi. These cemeteries are published respectively in the *Monumenti Antichi*, vols. xii and xxv, where many parallels may be noticed to the remarkable grave group now to be described. It was evidently a chieftain's tomb that yielded such a complete outfit and such a lavish display of gold; and the date can be fixed with some confidence about the year 600. All the items may belong together, and some are evidently by the same hand; but the record is incomplete, and there may be other relics outstanding. The tomb of Attila, king of the Huns, may surpass it when found; but this Lombard treasure stands comparison with that discovered at Tournay in Belgium, in the tomb of the Frankish king Childeric, who died in 481. The scene embossed on the collar may serve to identify the original owner of this panoply, and thus date to a year some works of art that show the Lombards at their best and have an important bearing on the archaeology of Europe in the Dark Ages.

R. A. S.

- PLATE XXXVI 1. HELMET; iron with gold mounts; the cap made in two pieces, of which one is imperfect. Two broad cross-bands of thin metal are embossed with zigzag lines in panels with pearled borders: at the top a hollow boss engraved with spirals; and at the side, attached to each gold cross-band, is an oblong panel of red cloisonné enamel on a separate plate of gold. Eight similar enamel panels, alternately oblong and circular, are attached at intervals to the broad gold band round the edge of the cap, there being an overlap of 0.3 in. inside. The patterns of these enamels are rosettes of various forms, but one in the middle line has a device that may represent a human figure, set horizontally and flanked by zigzag lines. Two rows of embossed zigzag lines form a border below the eight enamels, and the edges of the gold band are slightly pearled. Two narrower gold bands, stamped with two lines of triangles filled with dots, cross each of the four openings.

Length, 8 in. (20.4 cm.).

- PLATE XXXV 2. SHIELD-BOSS; gold. Hemispherical with broad flat edge stamped in panels between the rivet holes with two punches (plain ring and triangle filled with dots), pearled on the rim. On the summit an applied triskele with each arm ending in a bird's head, and within the contours a groove of dark red enamel in which is a continuous zigzag cloison.

Diam. 6.8 in. (17.3 cm.).

A similar device, stamped with alternate filled triangles in place of enamel, was found at Castel Trosino, near Ascoli (Åberg, *Die Goten und Langobarden in Italien*, p. 96, fig. 153, after Mengarelli in *Monumenti Antichi*, xii, fig. 58). The motive can be traced to south Russia, where the Goths took it over from the Scythians: it is allied to the swastika, a solar symbol of wide distribution.

3. FIVE RIVETS; gold, of twisted wire with domed heads embossed with interlacing loops, and pearled edging.

Diam. 1.1 in. (2.8 cm.). Length of wire, 0.9 in. (2.3 cm.), for attaching the boss to a shield of  $\frac{1}{2}$  in. thickness.

4. NINE RIVETS; gold, of same form and dimensions as preceding, but with a zone of stamped patterns (rings and filled triangles as on the shield-boss) in place of the interlaced loops. These appear to have adorned the edge of the shield.

5. SWORD; iron with gold mounts. The handle is in one piece with the blade and now retains only traces of the bone grip. The heavy gold pommel is of the late 'ring' type, where the ring and loop have almost coalesced beside the 'cocked-hat' terminal which, like the two ends of the grip, are covered with coarse filigree in rings, spirals, and S scrolls, with cabled borders and divisions. On one face of the grip-mount above the guard is embossed a personage seated facing with an armed attendant on either side. A plate of ivory or bone is missing, both from the pommel and guard, the domed rivets remaining in place. The guard has filigree rings on the upper face and S scrolls below. The blade has a maximum breadth of  $2\frac{1}{2}$  in. and tapers regularly to the point which is imbedded in a gold chape  $4\frac{1}{4}$  in. long, with a double row of filigree rings all round one face and a single row on the square edge, the back being plain except for a pearled edge. Remains of the leather are rusted to the sword point within the chape.

Present total length 24 in. (61 cm.); a small portion of the blade may have been lost.

6. BAND; gold, with two split rivets at the back for attaching to the scabbard, and an overlap at one end. The front with a chevron pattern of red cloisonné enamel, now imperfect.

Length, 2.7 in. (6.8 cm.).

The 'ring-sword', originally with a loose ring on the pommel, is common to Italy, England, Sweden, Norway, Denmark, and Germany, and may be that referred to in *Beowulf*. It was fully discussed by Montelius in *Antiquarisk Tidskrift för Sverige*, vol. xxii, part 5; and the present example is much like two from Nocera Umbra figured by Åberg (op. cit., p. 99, figs. 157-8), one of which has a similar enamelled band in position below the mouth of the scabbard.

7. DAGGER; iron with gold mounts. The blade and grip are now rusted and attached to the gold mounts of the leather scabbard, which has mostly disappeared. The pommel is covered with gold casing attached by three pins: one face embossed with leafy scrolls, the other with interlacing ribbons, both with two plain borders separated by a groove with dark red enamel, of which few traces remain. Just below the mouth of the scabbard is rectangular gold casing with four panels embossed with leafy scrolls on both faces, the frame punched with plain ovals, all within a border of red enamel in which runs a wavy gold line or cloison: the central device may be intended for the Christian symbol. Fastened by four gold pins to one side is a movable curved plate of gold embossed with a leaf design within punched borders and retaining five twisted gold wires for attachment to the belt. Midway along the blade is another pair of gold plates with leather between the semicircular portions beyond the blade: across the blade the mount becomes triangular, and is embossed on the front with ribbon interlacing within an enamelled border like the pommel; the back is stamped with two punches (a ring and a triangle filled with dots, as on the larger plate). The chape is longer on one edge than the other, and is embossed on the front with leafy scrolls within a border of red enamel: on the back there is a panel of interlacing ribbons like those on the pommel, within a similar border of enamel. All the scrolls are on a stippled ground, the interlacing on a plain ground.

Total length, 15.1 in. (38.4 cm.).

8. DAGGER; iron with gold mounts. Of the same type on a smaller scale: the enamel confined to the front of the scabbard plate and its wing. The pommel has the front engraved with a monster having an open

mouth and curled tail, and the back is covered with three patterns—a ring, and two forms of the triangle filled with dots—within a pearled border. The double plate below the scabbard mouth is oblong, the front embossed with a saltire on which are raised dots, the ground punched with triangles filled with dots, giving a radiated effect, and enclosed in a raised border stamped with rings. Outside there is a frame of red enamel through which runs a wavy (or zigzag) line: the back is covered with punch-marks—rings in a quincunx, and borders of rings and triangles filled with dots. Attached by three rivets to this plate is a shaped wing with five rivet-holes for attachment to the belt: the front is engraved with an animal like that on the pommel, and perhaps a human figure, within a broad band of red enamel with zigzag cloison, and an outer pearled border. The attachment for a strap below is stamped on both faces with the same patterns; and the chape, which is longer on one edge than on the other, has the same animal as before, with what may be a pair of eyes below: the back is stamped as above. All the mounts are firmly rusted to the iron weapon, and the extreme length is 12.4 in. (31.6 cm.).

9. SPEAR-HEAD; iron. The blade and socket are almost equal in length, the former with lozenge section and the latter circular and complete, with band of red cloisonné enamel on a gold base above the mouth, round which is a gold band embossed with two rows of chevrons: a plain gold band borders the enamel above, and on either side is a beast's head, hollow and embossed in Scandinavian style. One eye of each has lost its setting, and is now a circular hole; and on the neck are wavy lines that may represent a lion's mane.

Length, 11.8 in. (30 cm.).

These animal heads in the round suggest comparison with the carved wooden posts found in the Oseberg ship now at Oslo, dating 800–850. Simpler additions to the spear-head, in the form of curled projections, were found both at Castel Trosino and Nocera Umbra (one from each is illustrated); but the present example is by far the most striking, and must be a weapon of state.

10. COLLAR; gold. It consists of six curved and almost oblong plates, PLATE XXXV hinged together with pins of which four are modern. The centre piece is pointed below and the interior panel embossed with a court scene: a



14. CHAPE of a dagger sheath; bronze, with openwork front, the pattern perhaps derived from a pair of animals; and two round holes at the back for attaching the leather sheath. The central rib has transverse notches and projects beyond the point.

Length, 2 in. (5.1 cm.).

- PLATE XXXV 15. CROSS; gold-foil, to be sewn to the clothing. It has four equal limbs embossed with interlacing ribbon pattern, with pellets along the middle line of the ribbon and round the edge.

Length, 2.9 in. (7.3 cm.).

These Christian emblems were common during the Lombard period in Italy, and vary considerably in design, though the Greek equal-armed form is preferred to the Latin. The decoration is a blend of two styles, animal forms being those of Salin's Style I (6th century). Interlacing is generally traced to Byzantine Italy, and represents in Italy the seventh-century art of Scandinavia (Salin's Style II). The transition is discussed by Nils Åberg in *Fornvännen*, 1922, häft 1. There need be no hesitation in classing this as a Christian burial.

- PLATE XXXVI 16. SPUR; gold. Of heavy metal, half-cylinder section, with knob in place of a point and open expanded ends for the straps. The knob is engraved to represent a pair of eyes, and below the slender stem are four birds' heads arranged back to back in pairs, the eyes on one face being blind, on the other perforated (as on the spear). On the outside of the two parallel links are alternate panels of red enamel and engraved transverse lines, divided by a central groove: the four adjoining the head have a broad lattice of gold, the four below on each side have S spirals of gold in the enamel, the process being *champlevé*, not *cloisonné* as elsewhere in this treasure. The squared loops are moulded in the form of animal heads, barely recognizable, with traces of enamel in the sunk lines.

Length,  $7\frac{1}{4}$  in. (18.4 cm.).

The weight is 13 oz. 40 grains Troy (about 407 grammes).

- PLATE XXXV 17. MOUNT OF HORSE-COLLAR; gold, embossed in curved panels separated by plain bands, shaped edges with animal-head terminals on either side and beaded border at the top: twelve holes for rivets of which nine remain in place, with domed heads. The central panel has two

large sunk spaces quite plain, divided by a leaf design which has snake-like terminal with double profile-lines, and in the upper spaces two complete animals inverted. Two other grotesque wolf-like heads fill the end panels, separated from the centre by panels of angular interlacing; and the terminals have each a snake-like form with bird's head within the neck of a larger animal with gaping jaws.

Length, 12.4 in. (31.5 cm.).

A similar mount from Castel Trosino, near Ascoli, is figured by Åberg, *Die Goten und Langobarden in Italien*, p. 126, fig. 261, from Mengarelli's account of the cemetery in *Monumenti Antichi*, xii, pl. xiii, no. 1; and is described as rather Byzantine than Lombardic. Others have been found at Nocera Umbra and Arcisa.

18. PAIR OF HORSE-TRAPPINGS; gold, belonging to the last, of semicircular form with projections, two of which suggest a bird's head with neck feathers. The centre is cupped and stippled; the central limb of the palmette has a stamped pattern in one case, raised dots in the other; and on both are remnants of a dark red enamel in the middle groove and below the birds' heads. There are four gold rivets in place on both pieces.

Breadth,  $4\frac{1}{2}$  in. (11.5 cm.).

19. BILL; iron (sickle-shaped), with socket lapped over the broad blade damaged on the inner edge.

Length, 14.1 in. (35.8 cm.).

A similar specimen is illustrated from Castel Trosino (*Mon. Ant.* xii, p. 293).

20. AXE-HEAD; iron, with square socket lapped over on one face.

Length, 7.2 in. (18.3 cm.).

21. BRACE OF A SHIELD; iron. Convex with tapering point and spreading base with remains of three iron nails for attachment; traces of leather at back.

Length, 6.8 in. (17.3 cm.).

Nos. 1-21 *Lent by Messrs. Durlacher Brothers.*

*IN THE WRITING ROOM**CASE T*

## MANUSCRIPTS

## 1. BEDE, HISTORIA ECCLESIASTICA (fragment).

A single leaf, mutilated at top and sides,  $12\frac{1}{8}$  in.  $\times$   $9\frac{1}{4}$  in.; taken from a binding. Late 8th century. Written in England. Double columns of 31 lines.

*Contents:* Book III, part of chap. 29 and the whole of chap. 30. Written in a pointed insular hand.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 1).

*Lent by Mr. A. Chester Beatty.*

## 2. ST. AUGUSTINE, 'DE VERA RELIGIONE', etc.; COMMODIANUS, 'CARMEN APOLOGETICUM' (the unique MS.).

Ff. v + 197.  $10\frac{3}{4}$  in.  $\times$   $7\frac{1}{4}$  in. 8th century. Executed in Italy (Nonantola?), 23-30 lines to a page, written in an Italian pre-Caroline minuscule, of 'Beneventan' type. Ff. 1-111 are palimpsest, containing part of a 7th-century uncial MS. of Mutianus Scholasticus.

*Decoration:* Fourteen rather rough initials, with a few animal heads and interlacements in debased Celtic style.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 3).

*Lent by Mr. A. Chester Beatty.*

## 3. BEDE, COMMENTARY ON THE CANONICAL EPISTLES AND APOCALYPSE.

Ff. 206.  $10\frac{5}{8}$  in.  $\times$   $7\frac{1}{2}$  in. 8th-9th century. Executed in Italy (Nonantola?). Double columns of 26 lines.

*Decoration:* Twelve initials, some with interlacing work, of rather rough execution.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 7).

*Lent by Mr. A. Chester Beatty.*

## 4. LATIN GOSPELS.

Ff. 204.  $11\frac{5}{8}$  in.  $\times$  9 in. 9th century. Executed in France (probably Tours). 22 lines to a page.

*Decoration:* Six pages of Eusebian Canons within arcades; a

magnificent initial in front of each Gospel, with a bordered page on the verso facing it; other smaller initials in similar style to the prologues.

The MS. was previously no. C in the collection of the late Mr. Yates Thompson, in whose catalogue it is fully described, the description being reprinted with some modifications due to the discovery of a missing leaf in vol. i of Mr. Beatty's Catalogue (no. 8).

*Lent by Mr. A. Chester Beatty.*

5. LATIN GOSPELS.

Ff. 193.  $9\frac{1}{2}$  in.  $\times$   $7\frac{1}{2}$  in. 9th century. Franco-Saxon. 26 and 31 lines to a page.

*Decoration:* Nine pages of Eusebian Canons within arcades; each Gospel (except St. Matthew, where a leaf has been cut out) preceded by four pages of decoration, comprising (a) a miniature of the Evangelist, in an arched frame; (b) the 'Incipit' in gold capitals, in a similar frame; (c), (d) the opening words of the text, in gold uncials, on a verso and recto, with a fine decorative initial on the former, and both pages surrounded by a full border.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 9).

*Lent by Mr. A. Chester Beatty.*

6. LATIN GOSPELS (fragment).

Ff. 4.  $12\frac{1}{2}$  in.  $\times$   $9\frac{1}{2}$  in. 9th century (late). Franco-Saxon (?).

A fragment consisting of two pairs of leaves, containing the frontispieces and the two opening pages of the Gospels of SS. Luke and John, on purple backgrounds, with elaborate interlacing and other ornament.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 10).

*Lent by Mr. A. Chester Beatty.*

7. ANSEGISI CAPITULA, &c.

Ff. 105.  $10\frac{5}{8}$  in.  $\times$   $8\frac{7}{8}$  in. 9th century (after 873). Executed in France (Tours?). 24 lines to a page.

*Decoration:* Eleven decorative initials in red, green, and white, at the beginning of the various sections; these are of two types, being filled either with interlacing work or with foliated ornament.

Fully described in vol. i of Mr. Beatty's Catalogue (No. 11).

*Lent by Mr. A. Chester Beatty.*



8. CANONES CONCILIORUM ET DECRETA ROMANORUM  
PONTIFICUM (Collectio Dionysio-Hadriana).

Ff. 160.  $13\frac{3}{8}$  in.  $\times$   $9\frac{3}{4}$  in. 10th century (early). Executed in Germany; belonged to the Abbey of Mettlach in the Archbishopric of Treves. Double columns of 30 lines.

The main portion of this MS. is the Collection of Councils and Decretals of the Popes, originally compiled in the sixth century by Dionysius Exiguus, and presented (after additions had been made to the Decretals) by Pope Hadrian I to Charlemagne in 774.

There are no decorative initials, the various divisions opening only with small initials in red or black. The MS. is in exceptionally fine condition.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 14).

*Lent by Mr. A. Chester Beatty.*

CASE U

9. DIALOGUES OF ST. GREGORY THE GREAT.

Ff. ii + 88.  $13\frac{3}{4}$  in.  $\times$   $10\frac{1}{4}$  in. 10th century. Executed probably in France (Clermont-Ferrand?). Double columns of 30 lines.

*Decoration:* Five initials containing or formed by figures, a marginal drawing of a standing man, two large decorative initials in red, green, and the white of the background, with foliage and interlacements, and a smaller initial in ink in the same style.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 16).

*Lent by Mr. A. Chester Beatty.*

10. EVANGELIARIUM.

Ff. 212.  $10\frac{7}{8}$  in.  $\times$   $7\frac{1}{2}$  in. 10th century (with added portion of 11th century). Executed in South Germany or possibly Switzerland. 20 lines to a page.

*Contents:* Gospel-lections for the year, beginning with the Vigil of the Nativity.

*Decoration:* Four pages with large initials or conjoined initials in frames, and 182 other decorative initials in gold, silver, and colours.

Fully described in vol. i of Mr. Beatty's Catalogue (no. 42).

*Lent by Mr. A. Chester Beatty.*

## 11. ALDHELMUS DE VIRGINITATE.

PLATE XXXVII

Ff. 48. 10 $\frac{7}{8}$  in.  $\times$  7 $\frac{3}{4}$  in. Late 10th century. English. 32 lines.

*Decoration:* Pen-and-ink drawing of St. Aldhelm presenting his book to St. Hildelith, Abbess of Barking, who is accompanied by eight out of nine other nuns mentioned in the dedication. On the opposite page there is a beautiful initial I and a pen-and-ink border made up of strips of delicate strap-work and scrolls of conventional foliage, in which are birds and beasts. In the text there are many pen-and-ink initials in which an eagle's head is a prominent feature of the design.

A press-mark at the beginning has been recognized as belonging to Waltham Abbey.

See *Palaeographical Society's Publications*, Series II, pl. 191.

Bound in old calf, with various treatises and fragments on vellum and paper.

Exhibited B.F.A.C. 1908. See *Illustrated Cat.*, pl. 15.

*Lent by the Archbishop of Canterbury* (Lambeth MS. 200).

## 12. ANGLO-SAXON AND LATIN PSALTER WITH ENGLISH GLOSS.

On f. 209 is written 'x<sup>cem</sup> P. Lanthonie'; on 2 ff. at end is a Saxon fragment on SS. Mildred, Etheldreda, Sexburga, &c.

See Cockayne, *Saxon Leechdoms*, iii. 428.

There is a Litany of the 14th century in two columns.

See *Acta Societatis Scientiarum Fennicae*, xxxv, no. 1, 'Der Lambeth Psalter'.

Llanthony; 9th-11th century.

*Lent by the Archbishop of Canterbury.*

## 13. FRAGMENT OF THE CREED OF ALCUIN, discovered by Dr. Jenkins, cut out of a MS. to form end papers of Kelhaiman's Partitiones of the Rhetoric of Cicero in the Dark Ages, of the Sixteenth Century.

Anglo-Saxon; 9th century.

*Lent by the Archbishop of Canterbury.*

## 14. BOOK OF LISMORE. A manuscript of the latter part of the fifteenth century, compiled from the lost Book of Monasterboice and other manuscripts for Fingin mac Carthaigh Riabhach and his wife

Catherine, daughter of Thomas eighth Earl of Desmond. Hence it is also known as the Book of MacCarthy Reagh. It is the work of two scribes, and is on vellum. There are now only 197 leaves (fol. 1-42 having been lost), 15½ in. × 10½ in.; the writing is in two columns, averaging 40 lines to a column.

It was found in 1814 in a walled-up passage by some workmen engaged in repairing Lismore Castle. It was lying along with a crozier in a wooden box, and had suffered much from damp, and had in addition been gnawed in places by rats or mice. It was in Timoleague Abbey in 1629, when it was used by Michael O'Clery, chief of the Four Masters. An account of the volume and its discovery will be found in O'Curry's *Manuscript Materials of Ancient Irish History*, pp. 196 ff., and in the Preface to Whitley Stoke's *Lives of the Saints from the Book of Lismore*, Oxford, 1890. The contents, which are not unique, most of the tracts occurring in other manuscripts, comprise Lives of the Irish Saints, Patrick, Columcille, Brigit, Senán, Findén of Clonard, Ciarán of Clonmacnois, &c.; various anecdotes and religious poems; the Book of Rights; Ossianic and other tales, e.g. *Aeallam na Senórach* or 'Dialogue of the Elders'; *Forbuis Droma Damgaire* or 'Siege of Druim Damgaire'; *Suidigud Tellaig Temrach* or 'Settlement of the hearth of Tara (i.e. Ireland)', a story of the reign of Diarmait son of Fergus Cerrbeoil (A.D. 545); the Battle of Crinna, A.D. 254; the adventures of Tadhg son of Cían. Also a romantic life of Charlemagne, based on the pseudo-Turpin. An abridgement of Marco Polo's travels. A facsimile transcript by the eminent Irish scholar Eugene O'Curry is preserved in the Library of the Royal Irish Academy, executed by him in 1836, together with one, not quite complete, by the well-known scribe Joseph O'Longan. The greater part of the volume has been published. This MS. does not come within the period of the Exhibition, but is included because of its Celtic interest.

*Lent by the Duke of Devonshire.*

#### 15. RESTORED COPY OF THE SHRINE OF ST. MANCHAN.

The original, which is probably of 12th-century date, was formerly in the custody of the family of Mooney of the Doon; it is now preserved in the R.C. church of Boher, Lemanaghan, King's Co.

*Lent by the National Museum of Ireland.*

## STONE CARVINGS

16. FRAGMENTS OF THE CROSS (15 in.  $\times$  18 in.  $\times$  9 in.; 11½ in.  $\times$  8½ in.  $\times$  8½ in.; 11½ in.  $\times$  11½ in.  $\times$  6½ in.; 11½ in.  $\times$  9½ in.  $\times$  7 in.; 12½ in.  $\times$  10 in.  $\times$  7½ in.) set up *c.* A.D. 670 in the church of Reculver, Kent. These fragments, by reason of their early date and fine quality, are amongst the most important sculptural relics of the Saxon period. Leland in 1540 saw the cross still intact on its base, between nave and chancel, and recent excavations have shown that this base was contemporary with the original floor of the church; the monument is therefore dated with precision. It was 'ix. footes yn highte', stood 'lyke a fayr columnne', and seemed to Leland 'the fayrest and the most auntyent crosse' that he ever saw. The five fragments of it, now preserved in the modern church of Reculver (Hillborough), bear draped figures, one of whom holds a scroll. Some of the figures may represent Christ and the Apostles; others are winged, and others again take the form of human busts in a vine-scroll. On one stone occurs a framework of interlace. All these main features—figures, vine-scroll, and interlace—occur also on the well-known monuments of Northumbria, dating from the end of the 7th century and later. But in none of the northern carvings is the classic feeling quite as strong as in the Reculver figures; and, strangely enough, even in Gaul at this period there is little or no sculpture which approaches in freedom the high quality (almost untinged by Byzantine formalism) of this Kentish cross.

See *Archaeologia*, lxxvii, 250.

*Lent by the Vicar and Churchwardens of  
St. Mary's Church, Hillborough.*

17. FRAGMENT OF A STONE PANEL (8 in.  $\times$  12½ in.  $\times$  4¼ in.), PLATE XXXVII probably 8th century, from the site of the Saxon abbey at Whitby, Yorks. The stone bears a lion in relief, within a beaded border; the rendering of the animal is bold and displays more structural sense than is usual in Saxon carving. Whitby Abbey was founded in the 7th century, was destroyed by the Danes in the latter part of the 9th, and was not refounded until after the Norman Conquest. Other objects, of metal, from the site will be found in another case.

*Lent by H.M. Office of Works.*



- PLATE XXXVIII 18. PART OF THE SHAFT OF A CROSS (9 in.  $\times$  7½ in., and 11 in. high), found built into the churchyard wall at Barking, Essex. The ornamentation consists of variously designed interlace. The great Benedictine nunnery of Barking (the premier nunnery in the kingdom) was founded in 666 and was destroyed by the Danes in 870; after which date the site lay desolate for nearly a century, until the rebuilding by King Edgar the Peaceable. The present carving is certainly prior to 870 and may be as early as c. 700.

See *Essex Arch. Soc. Trans.*, N.S., xii. 86.

*Lent by the Vicar and Churchwardens of  
St. Margaret's Church, Barking.*

- PLATE XXIX 19. GRAVESTONE (1 ft. 10½ in. high, 1 ft. 8 in. wide, 8–11 in. thick), perhaps 10th century, taken out of the wall of the north aisle of Whitchurch parish church, Hants, in 1868. The stone has a semicircular top, and bears in relief on the front a bust of Christ with a cruciferous nimbus, holding a book in the left hand and giving the benediction with the right. Incised on the back of the stone are unnaturalistic scrolls of foliage issuing from a central stem. The inscription, in two lines of Saxon capitals round the top of the stone, reads

HIC CORPVS FRIDBVRGAE REQVI  
ESCIT IN PACE [M] SEPVLTVM

'Here lies the body of Frithburga, buried in peace.'  
See *Vict. County Hist. Hants*, ii. 236.

*Lent by the Vicar and Parochial Church Council  
of Whitchurch, Hampshire.*

- 20 and 21. HEADSTONE AND FOOTSTONE (16 in.  $\times$  12 in., and 13½ in.  $\times$  8½ in. respectively), probably early 11th century, of uncertain origin. The material may be a Northamptonshire oolite. The headstone bears floriate beasts on both sides, and the footstone bears a similar beast on one side and a cross on the other. The foliations approximate to those of the 11th-century Ringerike style in the preliminary stages of its development.

*Lent by the Society of Antiquaries of London.*

22. GRAVESTONE (2 ft.  $4\frac{1}{4}$  in.  $\times$  1 ft.  $10\frac{1}{2}$  in.  $\times$  4 in.), early 11th century, found in 1852 at a depth of over 20 ft. adjoining a human skeleton on the site of Messrs. Cook, Sons & Co.'s warehouse on the south side of St. Paul's Churchyard, London. On the left edge of the stone is a Runic inscription, which has been translated: 'Konal and Tuki caused this stone to be laid.' The design shows the interlacing and voluted leaves (derived from the acanthus), the so-called 'union-knots' in the upper corners of the panel, and the spiral joints of the animal, that are characteristic of the Ringerike style of Scandinavia from the end of the 10th to the middle of the 11th century. The stone is one of the finest examples of this style yet found in Britain.

See *Mémoires de la Soc. Roy. des Antiq. du Nord*, Copenhagen, 1845-9, p. 286, pl. III; *Vict. County Hist. London*, i. 167.

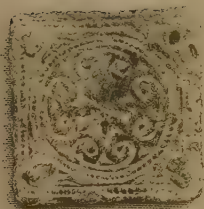
*Lent by the Committee of Guildhall Museum.*



# PLATES







A.8  
A.14  
A.16

A.1  
A.13

A.10  
A.23  
A.12

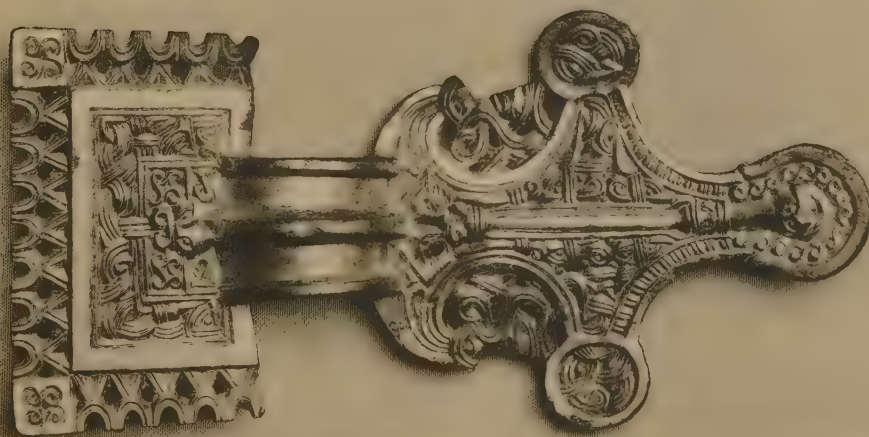




A.7



A.9



A.21





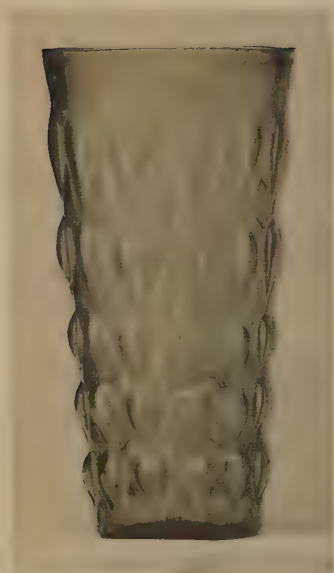


|      |      |      |      |      |
|------|------|------|------|------|
| A.45 | A.37 | A.32 | A.52 | A.38 |
|      | A.44 | A.36 | A.57 |      |





B.1



B.16



B.11



B.19



B.17







D.1

C.10





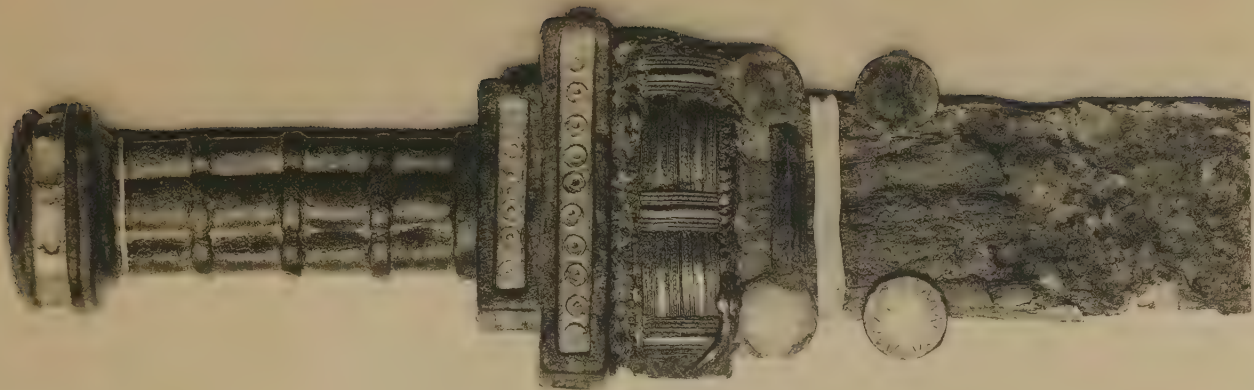
D.2  
D.17  
D.19

D.18

D.13  
D.17  
N.2







F.1



F.4



F.3



F.2

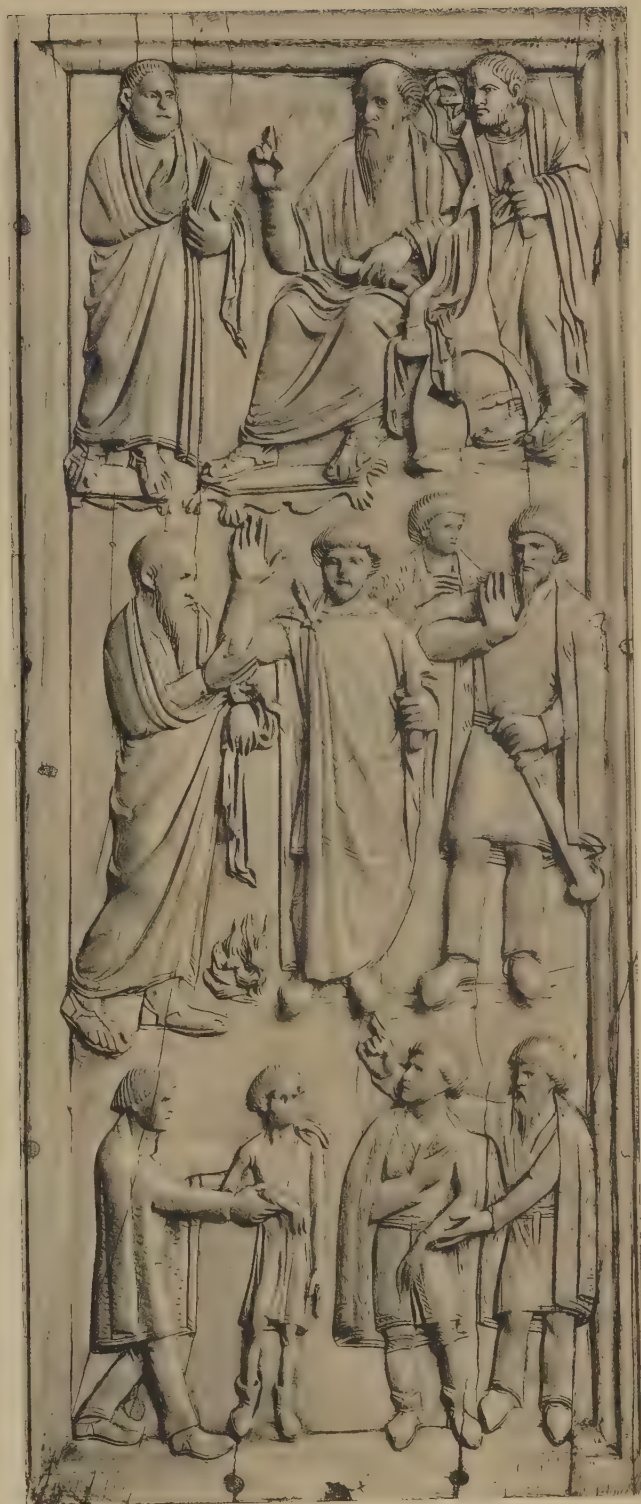






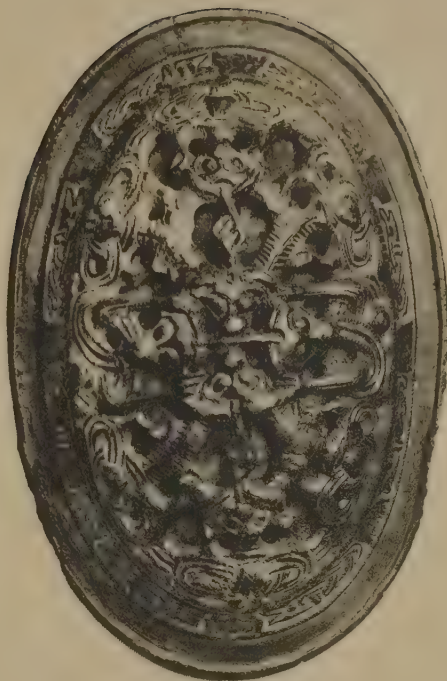












H.1  
H.6

H.11

H.7  
H.13

H.3

H.10  
H.15







L4





J.3

J.7



J.2

J.4

J.6

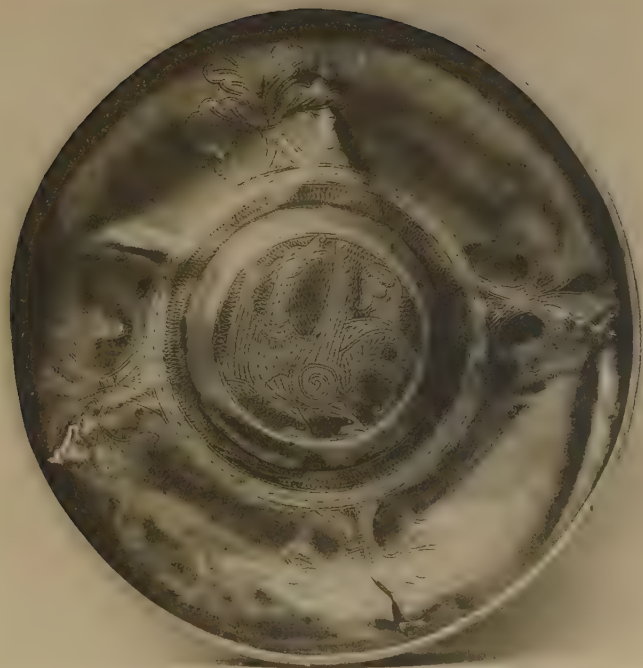


J.1

J.5



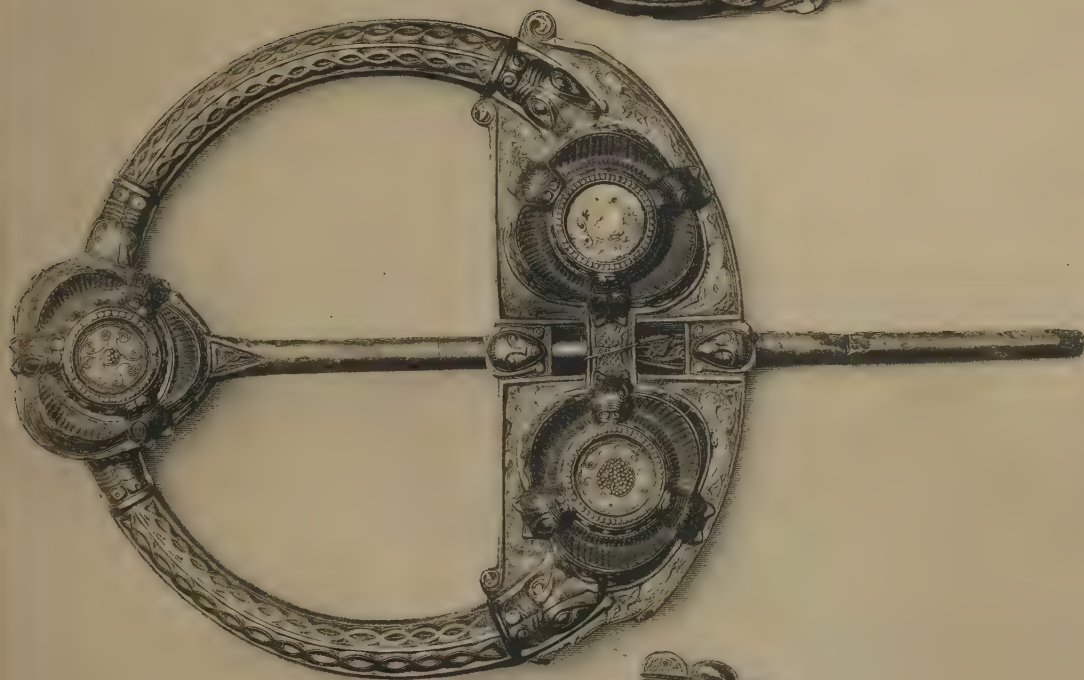




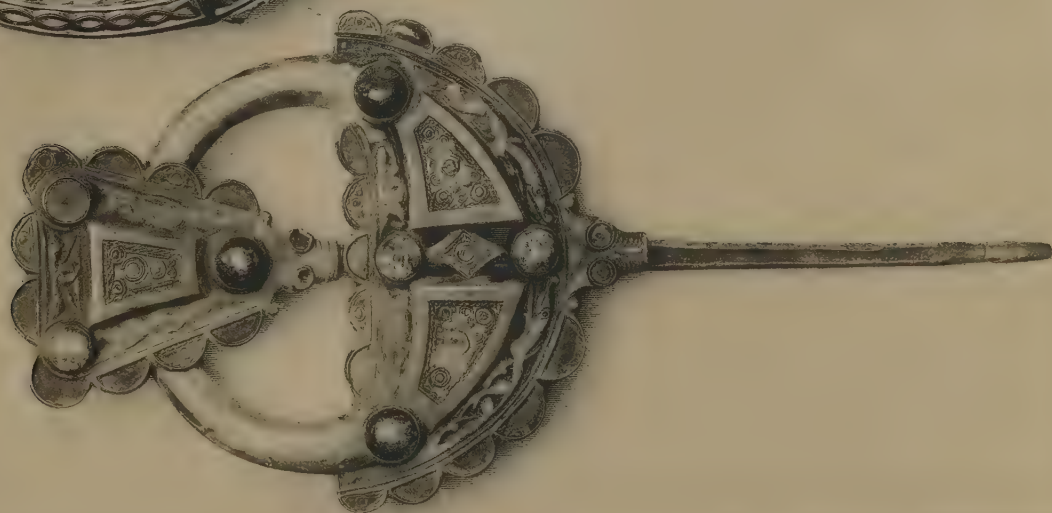




K.16



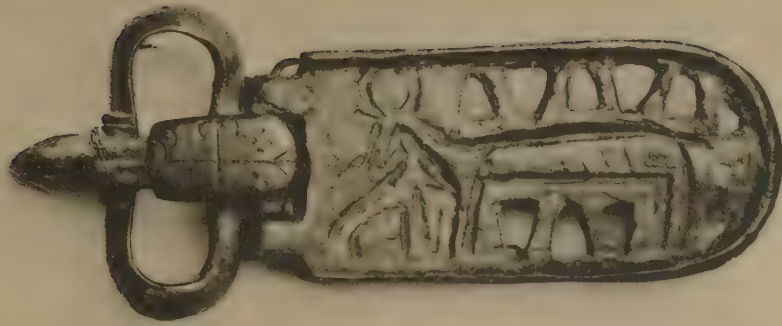
K.15



K.10





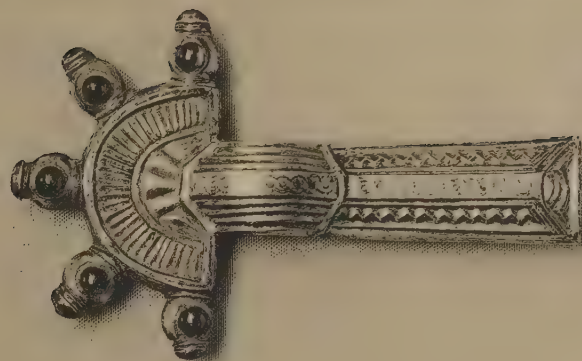


N.33

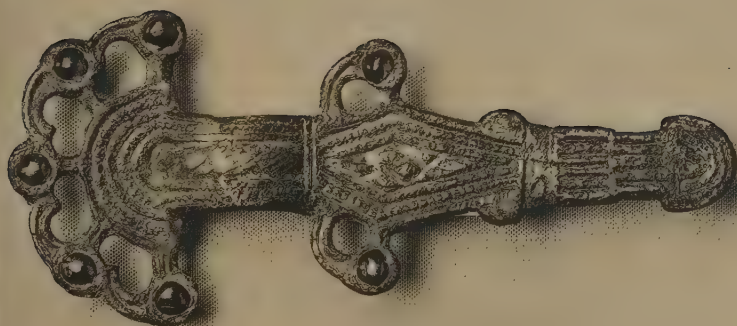
N.36  
L.5  
N.32  
L.11

N.5





O.12  
L.9



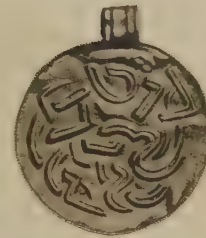
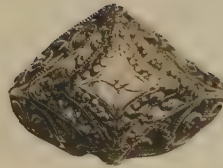
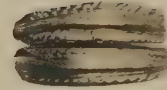
O.11  
O.5



O.13  
L.8







P.3  
P.19  
P.25  
P.28  
P.31

P.14  
P.25  
P.27

P.7  
P.20  
P.25  
P.27  
N.43  
(with impression)

P.22  
P.25  
P.27

P.8  
P.18  
P.25  
P.29  
M.4





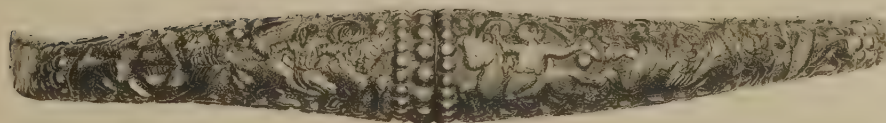
N.1





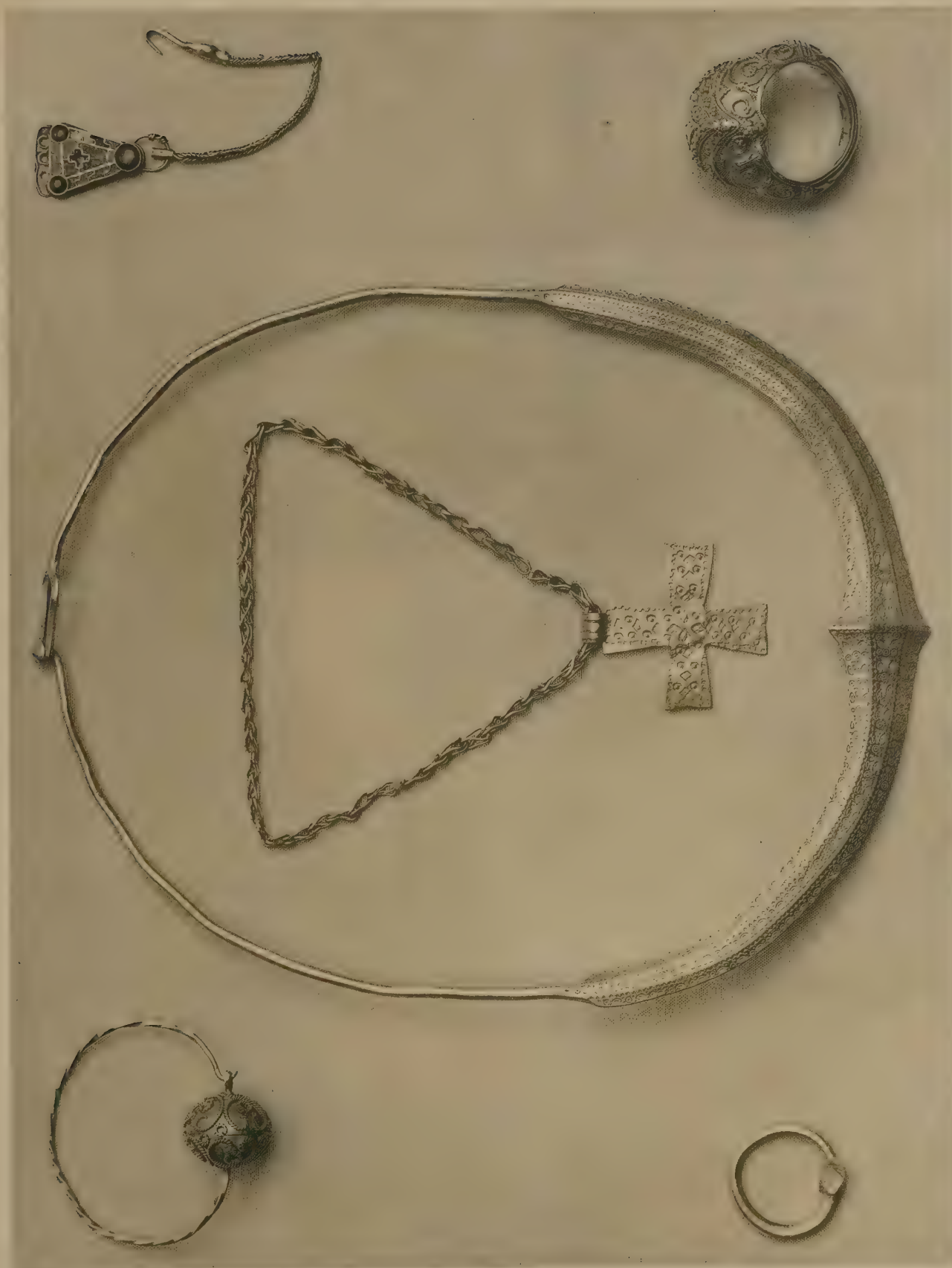


N.34 N.7 (within)



N.16





M.2  
P.20

N.38    N.8 (within)

N.10  
N.20











Q.1







R.2 (3)  
R.6 (7)  
R.6 (2)

R.2 (2)  
R.6 (8)  
R.3

R.2 (1)  
R.6 (6)  
R.6 (2)





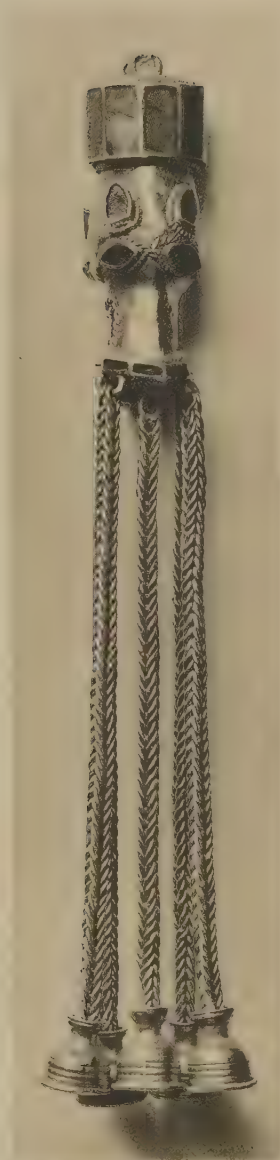
R.5 (1)



R.5 (1)



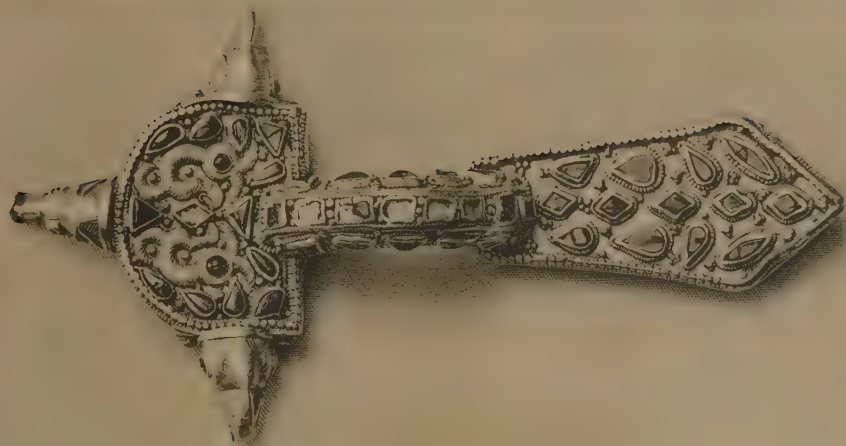
R.4



R.4



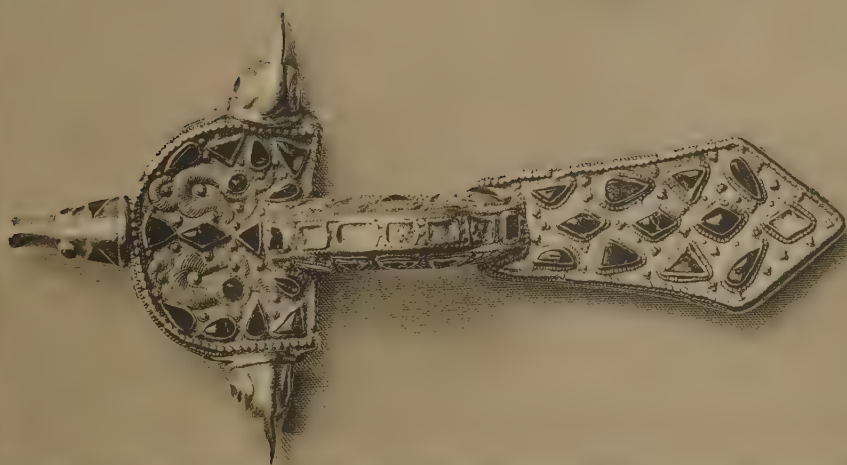




R.5 (4)

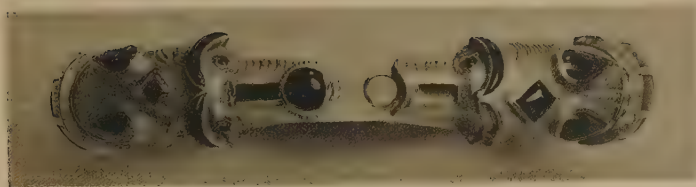


R.5 (3)



R.5 (4)





R.6 (3)



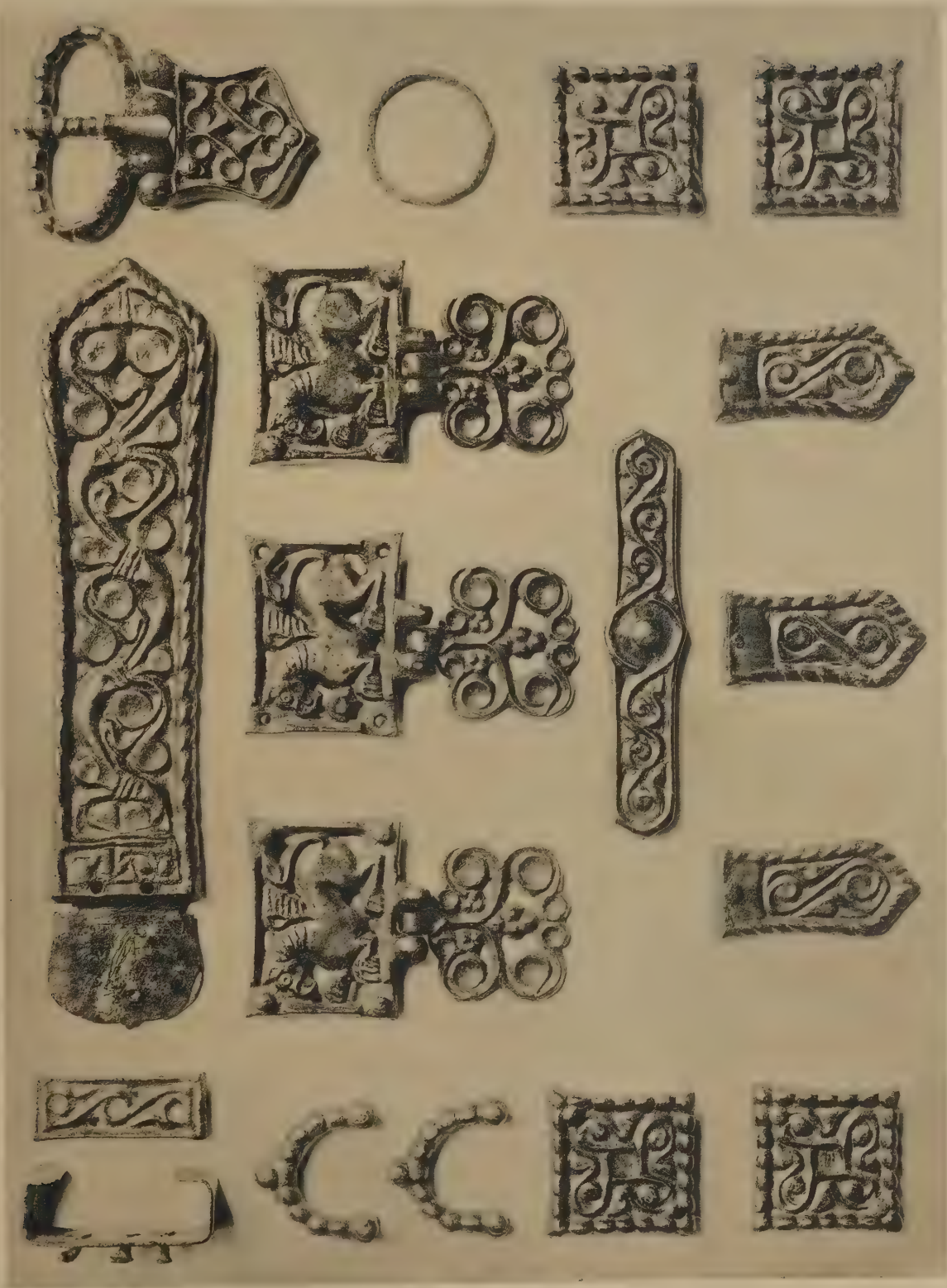
R.6 (3)  
R.6 (4 and 5)











R.11







R.14  
R.12

R.13  
R.12 (2)

R.14  
R.12 (1)











R.24 and 25





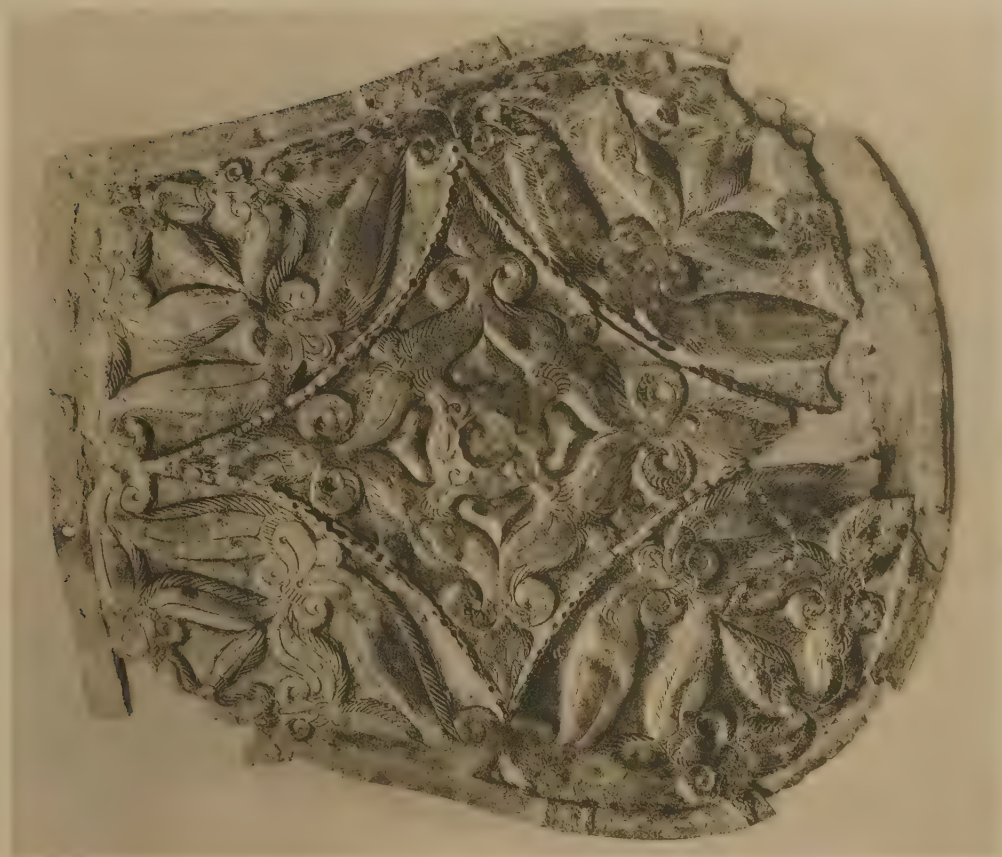
R.24 and 25







R.34 (3)



R.32





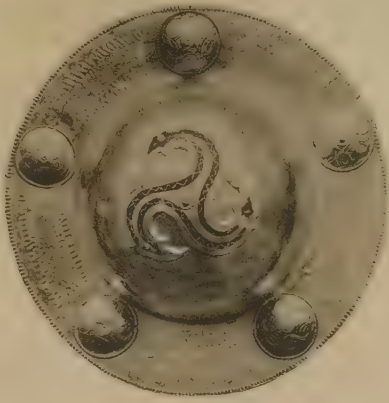
R.33 (2)

R.33 (1) R.33 (4) within  
R.33 (5)

R.33 (2)







S.12

S.17  
S.2  
S.15  
S.10

S.12

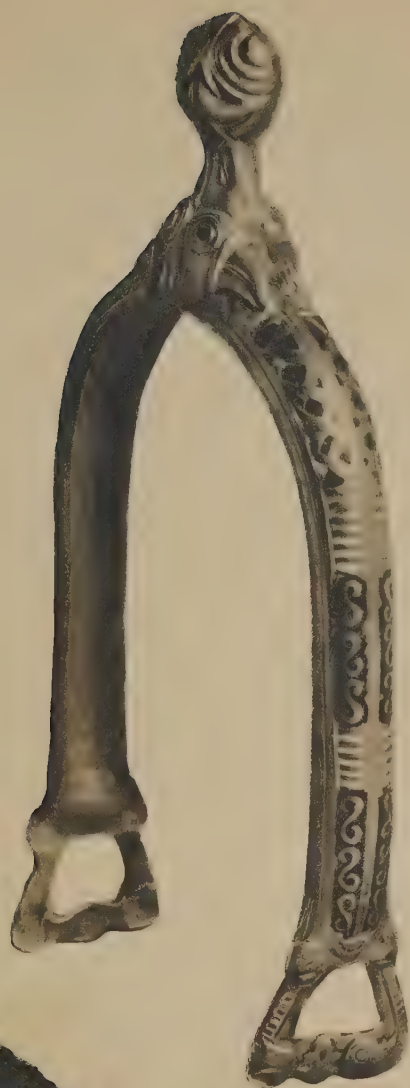




S.11



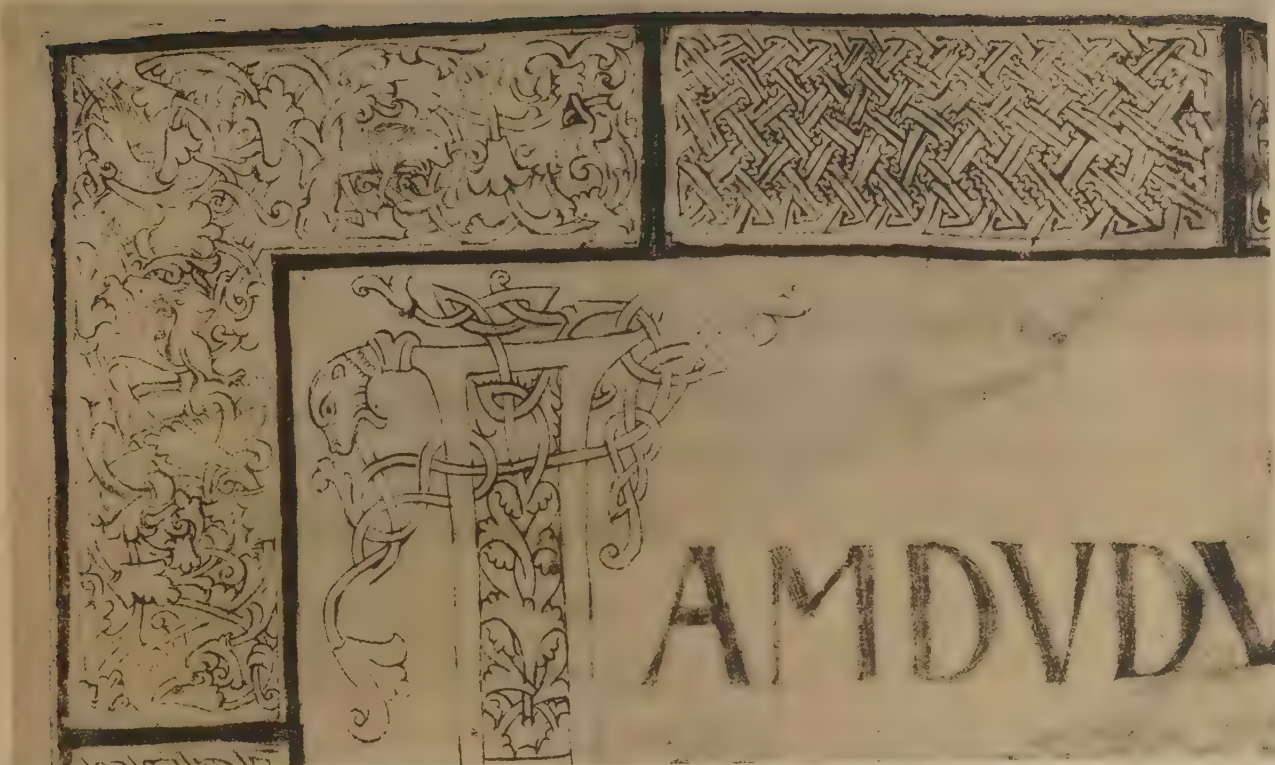
S.1



S.16







U.11



Stone Carvings No.17







Stone Carvings No. 18







Stone Carvings No. 19













